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" Will you tell me what is meant by your 'being requested by them (the spirits) to subscribe to what is utterly incredible '—that is, will you tell me if it is lawful for me to ask.

" I can't write yet, though I have persisted in trying, & though the force is always sufficient with me to make marks, my maid writes as she did, there's no advance in power. ' All Europe in a state of war ' was announced the other day, but we scarcely wanted one to rise from the Dead to tell us so, did we ? The spirits adjure you to write (whether you can or not) in the most urgent way, & they tell you that their power will increase (as the times advance) until they shall be recognised generally." Etc.

" What you have allowed me to see has interested me very much—to dash ourselves against the stones in attempting to reason on these facts, for facts they are, let their philosophy be what it may. I have felt, myself, the pencil move in my hand, by a sort of spiral motion like the movement of the turning tables, though the force has hitherto been unequal (with me) to the production of words or sentences. It is very curious, this writing in a language & character unknown to you—curious, too, that being enabled to write in this same language & character, you should write only single words without much coherence or obvious significancy. I observe generally that in most of the ' manifestations ' the external evidence is stronger than the internal, which is just contrary to what has been the case hitherto

Browning (Mrs. Elizabeth Barrett): **Seven Autograph Letters Signed**—*cont.*

with spiritual experiences. Perhaps the relation of the natural body with the spiritual universe is now to be taught. But we are at the beginning of these mysteries, I believe.

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"Do tell me whatever else may happen to you by this new law of inspiration, rather, perhaps, a new development of old law. There was an English distich, of which Miss Blagden told me, as coming from you

'Heart & soul be still,
God is Life and will.'

which struck me much, the last line being intensely (don't be frightened) Swedenborgian, and Swedenborg has thrown more light on the nature of the whole of the present movement, though standing back from us a hundred years, than any of our thinkers & observers." Etc.

". . . With every liking & respect for you, I confess to you, that, not knowing you very intimately, I should infallibly have disbelieved the genuineness of the Greek phenomena, and have attributed them perhaps to some moral or intellectual insanity, some mystery of partial madness, my dear Mrs. Brotherton, if the fact stood alone in the history of philosophy & the records of men's experience. Therefore I can't agree with you that you are reasonable in disbelieving everybody's phenomena except your own. How can I? I seem to know Mrs. Crewe *sideways*—that is, I know people who know her & I just missed being introduced to her in London. In a letter from Barry Cornwall to my husband, she was said to be 'dying mad from the effects of the charlatanerie of the turning tables'—(Barry Cornwall is an infidel as you may suppose). This was scarcely a week ago. I hope that she does not 'walk invisible' simply by having walked out of the world. Tell me, will you, if you have heard any more about her. Very probably she was neither mad nor dying when Mr. Proctor wrote. The sceptics have a peculiar pleasure in shutting up the believers in madhouses, whether or not saner than themselves. No, I don't know Mr. Brailsford. I have never heard of him in my life. Does he sup in the third Heaven once a week? Nothing surprises me now." Etc.

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These letters are concerned with the three Robert Brownings—Robert Browning the father of the poet, Robert Browning the famous poet, and Robert Barrett Browning, the son.

246 **Men and Women.**

FIRST EDITION. 2 vols., 12mo, *original cloth, uncut.*

London, 1855. **£28**

Rare.

247 **Reflections on the Franco-Prussian War,** July-October, 1870.

8vo, *original wrappers, uncut.*

London, Printed for Private Circulation, 1919. **£7 15s**

One of 30 copies only.

With Autograph Letter Signed of R. Browning, 1 page, 8vo, 1874, inserted. Thanking his correspondent for the gift of his Poems and his appreciation of them.

248 **The Ring and the Book.**

FIRST EDITION. 4 vols., 12mo, *original cloth, uncut.*

London, 1868. **£26**

249 **The Statue and the Bust.**

FIRST EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t. e. g., by Riviere. London,* 1855. **£10 10s**

250 **Poetical Works.**

Large Paper Copy of the Finely Printed Library Edition.

Forming 17 vols., 8vo, *original buckram, uncut.*

London, 1888-1894. **£17 17s**

One of 250 copies only, printed on hand-made paper.

251 **Forman** (Alfred). **At Browning's Grave,** Westminster Abbey, December 31st, 1889. Additional Sonnet to the 50 Privately Printed in 1886.

Post 8vo, 8 pp., *unbound.*

London, Privately Printed, 1899. **£2 2s**

Browning (R.)—*continued.*

WITH VERSE.

252 **Autograph Letter Signed and Verse of four lines, to Archdeacon Farrar.**

2 pp., 8vo. *London, 18th December,* 1887. **£52 10s**

A remarkably fine letter of Robert Browning in which he sends a verse for the Queen Victoria Jubilee Window in St. Margarets, Westminster.

" . . . I suppose the more simple and obvious the thought and expression of it, the fitter will it be for your purpose. But I trust you will be as good as your own word, which promised that I was ' quite free to decline ' in such a case : how much more are you at liberty to decline to accept my attempt." Etc.

" Fifty years' flight! Wherein should he rejoice
Who hailed their birth, who as they die decays?
This—England echoes his attesting voice :
' Wondrous and well—thanks, Ancient Thou of Days! "

253 **Autograph Manuscript Signed " R. B."** of a poem of 15 lines on 1 page, 8vo.

Venice, 28th November, 1883. *In half morocco pull-off case, lettered on back.* **£40**

A letter written in the form of a poem and addressed to Rawdon Brown, the historical student.

" Signor Rawdon Brown ' Yes, I'm departing, Toni!
I needs must, just this once before I die,
Revisit England : ' Anglus Brown am I,
Although my heart's Venetian. Yes, old crony,
Venice and London, London's Death, the Bony,
Compared with life, that's Venice. What a sky
A sea this morning! One last look! Goodbye.
Ca Pesaro! No lion. I'm a coney.
To weep. I'm dazzled : tis that sun I view
Rippling the . . . .
the . . . Cospello, Toni, down
With carpet bag, and off with Valise straps,
Bella Venezia, non ti lascio piu!
Nor did Brown ever leave her : well, perhaps —
Browning, next week, may find himself grown Brown! "

It was while staying at Venice in 1883 that Browning wrote the sonnets " Sighed Rawdon Brown " and " Goldoni."

254 **Autograph Letter Signed to Felix Moscheles.**

3 pp., 8vo. *Warwick Crescent, 12th May,* 1875. **£7 10s**

" . . . I went round the Hall at the Philharmonic on Monday, in a vain attempt to find and congratulate you, though the words I should have used are unnecessary enough. You have got what you well deserve & I hope, will long enjoy it.

" I know nothing whatever about the picture beyond the point that it was rejected, and that Heyermans had been informed of that circumstance. I supposed

Browning (R.): **A.L.S. to Felix Moscheles**—*continued.*

the news went to him by such a circular as you now send me. . . I can only suggest that you either write to H. for instructions, or ascertain whether the picture has been really fetched and taken to the Albert Hall, or be at the kindness of housing the poor work (what chance could it have against the blaze of artistic perfection on the Academy walls this year?) in your own studio till you hear what its ultimate destination is intended to be." Etc.

255 **Autograph Letter Signed to Mr. Knowles.**

2 pp., 8vo. *Warwick Crescent, 1st June,* 1887. **£6 6s**

". . . I was applied to, the year before last, when the Colonies' affair was arranging, for a poem to illustrate the opening day, and I at once referred enquirers to the proper person—the Laureate, who accordingly satisfied them and everybody. And so, in the present instance, I point you the way you know well to such a success as I never could endure. This is no mock-modesty but mere truth, my spirit only 'blowing where it lists.'" Etc.

256 **Autograph Letter Signed to Mrs. Douglas Murray.**

1 page, 8vo. *Warwick Crescent.* N.D. **£3 10s**

"I am so afraid that I shall find it impossible to get away in time, this evening, from a place where I am engaged, that I write to say so, and, at the same time, thank you exceedingly for your kind invitation." Etc.

BRUCE ROGERS PRINTING.

257 **Aldington** (Richard). **Fifty Romance Lyric Poems.**

Crown 8vo, *original cloth. New York,* 1928. **£1 10s**

With Autographs of Richard Aldington (the Author) and Bruce Rogers (the Printer).

258 **Arlen** (Michael). **The Green Hat.** The Acting Version of the Green Hat, a Romance.

Royal 8vo, *original boards, uncut.*
New York, Printed by Bruce Rogers, 1925. **£8 8s**

One of 175 copies, signed by the Author.

259 **A Consolatorie Letter of Discourse** sent by Plutarch of Chaeronea unto his owne wife as touching the Death of her and his daughter.

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With the printer's signature at end and Autograph of John Drinkwater on fly-leaf.

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Small 8vo, *boards.* 1903. **£2 2s**

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Bruce Rogers Printing—*continued.*

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Small 8vo, *half cloth.*
[*Cambridge*], *The Riverside Press,* 1902. **£2 2s**
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These suppressed Memoirs deal largely with Lord Byron, Shelley, Sir Walter Scott, Wordsworth, and English Society in general. Byron concludes :—
"But I must not end with a subject which the world has been taught to consider frivolous. This Note is published as an Apology for the suppression of Memoirs, which I had announced. To give this Note weight, I have pressed it into such matter as I have considered not irrelevant to the subject. It contains a mèlange of my opinions on the times;—frank at least,—if they should want accuracy or depth! The rambling manner, the alleged absence of all plan and method, will be criticised and censured? Readers now live on the food of bitter and poignant criticism! Surely a Note, at any rate, may be allowed exemption from much arrangement, or any deeply formed design."

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---

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". . . I paint and do indeed try uncommonly hard to find out what I see and not put upon canvas otherwise: but it is slow, and it remains to be seen whether I shall ever bring my eyes and fingers into accord, or rather ever attain the full use of my eye sight before I lose it. I still hope—and my liver is in fairish order. 'Sin of self love possesseth every part.'

"It may indeed be put upon my tomb as upon Lady O'Looney's that 'I sent several pictures to the exhibition.' In my case it might be added 'but they invariably refused to hang them.' Possibly also in hers." Etc.

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Byron (Lord)—*continued.*

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16 pp., 8vo, *unbound as issued.*
London, Printed for the Author, 1816. **£10 10s**

These are various poems supposed to have been written by Byron :—
Reflections on Shipboard.
The Poet Refuses Consolation.
The Birth of Hope.
The Poet Moralises on Waterloo.

The whole of the poems included in this pamphlet are spurious. Byron, in his letter to Murray, dated July 22, 1816, repudiated them and declared the pamphlet to be the most impudent imposition ever issued from Grub Street.

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Byron (Lord)—*continued.*

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"I am full of wonder and regret at your migratory project, which I yet hope may be interrupted—wishing you nevertheless all possible success & divertiment if you *will* go.

"We expect to be in town on Tuesday. Lady B. is very well & very thankful for the Prince de Ligne's autograph.

"Buonaparte!!! I marvel what next. I have written to nobody & am as lazy & stupified as can be. Your intention of travelling again puts all the things I want to say in abeyance till you come back." Etc.

Hobhouse was a close and intimate friend of Byron, with whom he afterwards travelled across Portugal and Spain to Gibraltar, Greece, etc.

In 1813, Hobhouse followed the track of the French and German armies through Germany and was present at Paris in May, 1814, when Louis XVIII entered the capital, and this letter refers to his departure for Paris on the escape of Napoleon from Elba in 1815.

(Continued over)

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Invitation Card to Lady Heathcote's ball, 5th July, 1815, with the following inscription in Lord Byron's hand: "This card I keep as a curiosity, since it was at the ball (to which it is an invitation) that Ly. Caroline L. performed ye dagger scene of indifferent memory."

Lady Caroline Lamb's infatuation for Byron is well known. On her introduction to him by Lady Westmoreland, she turned on her heel and wrote in her diary, that he was "mad, bad and dangerous to know." The acquaintance was renewed at Lady Holland's, and for nine months Byron almost lived at Melbourne House. After Byron's rupture with her in 1813 Lady Caroline's temper became so ungovernable that her husband reluctantly determined upon a separation, but on the day fixed for the execution of the deed of separation, a sudden reconciliation took place.

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(3) DAVIES (SCROPE, 1783-1852). Friend of Lord Byron. One of the executors of his will.

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Intimate and friendly letters addressed to Byron who was travelling in Europe.

Davies refers to Newstead (Byron's house) which was finally sold in November 1817, for 90,000 guineas; he mentions "Manfred," which had been applauded to the very echo, the 4th Canto of "Childe Harold," Moore's "Lallah Rookh," Hobhouse's travels and his book "Journey through Albania," which he sarcastically refers to as waste paper.

Byron looked upon Davies as a friend and borrowed from him £4,800 before he left England in 1809, which he repaid in 1814, and dedicated to him his "Parasina," and in 1811, Byron appointed him one of the executors of his will. Davies visited Byron at the Villa Diadati in 1816, and brought back with him "Childe Harold," Canto 111.

"I delayed writing, not so much from insolence, as because I wished to be able to communicate to you something definitive respecting the fate of Newstead. Kinnaird however will satisfy your most eager curiosity on this subject.

"Frere, Clifford, John Smyth (member for Hobhouse's University) applaud Manfred to the very echo. There are parts which I confess, I wish had been omitted. Lallah Rookh is esteemed as it ought to be, a trifling production of a trifling mind.

"I have heard nothing of Hobhouse for many months. Where is he? at Rome at Naples, or at Florence? Pray tell him (what in my last letter I desired you to tell him) that his Albania has risen in value. Wastepaper never was so dear in England as it now is. I languish to see the author. Against whom Byron do you mutter vengeance? Vengeance is mine and I will repay, saith the Lord. There is not one just cause why I should be in spirits, as yet I am scarcely depressed. My friends are all out of England, the King's Dominions, or in the King's Bench." Etc.

"No turnspitt gets into his wheel with more reluctance than I sit down to write, yet no dog ever loved the roast meat he turns better than I do him I now address. So said Oliver Goldsmith to Robert Brianton, so says Scrope Davies to Baron Byron. . . .

"I have not heard from or of Hobhouse for the last three months, where is he?

Byron (Lord): **Remarkably Interesting Correspondence**—*continued.*

Did he conceive at Rome, and when will his nine months (years it ought to be) have expired? When I left you both on the banks of the Lake of Geneva last year . . . Hobhouse threatened another expedition to Albania, not a secret expedition as you may suppose, but one to be published. Does he persist in this resolve? I trust not. The plague is raging through the whole of that country, and we have to dread one of two evils—either the plague will carry off Hobhouse, or Hobhouse will carry off the plague from Albania and deposit it at Ridgways in the shape of a thick Quarto tome. May he live to write a thousand years—may he never write to live, for our friend loves the comforts of life. I am frequently asked about your health, your place of residence, your present occupation, and your future intentions. I give the most satisfactory replies to all enquirers, and as I do not like to say the same thing twice, I give each person a different answer. They all suppose you to be desperate, and many look among the deaths in the daily papers and are surprised not to see yours. They little know that you dare not die, which is the case, for Hobhouse would immediately write your life.

" Murray tells me that you have another Conte nearly finished, ' fore God ' I hope it will equal the three others. I would not for the Universe that the beautiful woman should terminate in a fish. Moore and Rogers are gone to Paris. Rogers is a noun adjective, he cannot stand alone as a part, as a banker he must *stand a loan*, or Moore would scarcely accompany him. . . There is little new in the Political, literary, moral or immoral world. The Whigs not only wish but hope for place. Their love of place like other love is blind. Twenty years since, Burke declared the impossibility of the Whigs ever coming into power, and his Prophecy has been as far as it could be, fulfilled.

" A work appeared about two months ago entitled ' Junius identified.' The writer endeavoured to prove Sir Philip Francis to be the author (Junius), and in the opinion of Lord Grey and Sir Vicary Gibbs has completely succeeded." Etc.

(4) EASTLAKE (SIR CHARLES L.. 1793-1865). President of the Royal Academy.

Autograph Letter Signed to Lord Byron.

3 pp., 4to. *Rome, 24th July,* 1819.

A letter of unusual interest in which Eastlake refers to the " Giaour " and states that he has another subject in petto from Byron's poem " The Dream."

Eastlake's picture of Byron's " Dream " was exhibited at the Royal Academy in 1829.

" Mrs. Graham has been so kind as to communicate to me your Lordship's obliging answer to some queries of hers relating to the story of the Giaour, which I mean to avail myself of in putting together some of the scenery of Parnassus. I had determined in introducing the death of Hassan before I was aware that the neighbourhood of Parnassus had been actually chosen in the poem as the scene of adventure, but on perusing the story again, the mention of the ' peak of Liakura ' left me in no doubt as to the supposed spot. Notwithstanding this coincidence it is not my intention to make a copy of any particular scene. I have not seen the very situation, for the plague of Thebis prevented my going beyond Castre on that side of the gulf. It is my object therefore to attempt to give rather the character of this country than to limit myself to one view. I am pretty well acquainted with the neighbourhood of Delphi—its rocks, olive groves & ruins which a painter may be allowed to improve together with the torrent in the scene your Lordship has described, will be my principal materials. I have then but little occasion to avail myself of your

(Continued over)

Byron (Lord): **Remarkably Interesting Correspondence**—*continued.*

Lordship's kind offer to give me any information in your power. I have a good many sketches of costume which will enable me to dress with propriety the figures I wish to introduce but there is one personage very distinctly mentioned whose wardrobe I am not provided with, the Tartar with the yellow cap. If your Lordship would not think it too much trouble to sketch with a pen in the slightest manner the form of this gentleman's head dress I should be greatly indebted, and I wish to know whether any & what standard is to be given to the Turkish band, among the assailants I shall bring in Greeks & Albanians.

"I have another subject in petto from a poem of Your Lordship's 'The Dream,' where there is a short but very striking general description of Grecian scenery." Etc.

(5) MOORE (THOMAS, 1779-1852). Poet and Biographer of Byron.

Autograph Letter Signed to John Hobhouse.

2½ pp., 8vo. *Newstead Abbey, 29th January,* 1828.

An intensely interesting letter written from Newstead Abbey where Moore was undoubtedly collecting facts for his life of Byron which appeared in 1830.

He mentions Byron's old family servants and an early will of the poet's in which his property was to be divided between Hobhouse, Hodgson, Davies and Rev. W. Beecher.

"Being here alone I cannot help—with the thoughts which the place inspires—writing to you. I returned here for the purpose of making some further enquiries of Rushton and old Nanny Smith, whom I dare say you remember, as she does you. How often I wish you were with me, or that I could bring some voice out of these walls to tell me all that happened in those joyous days when they were inhabited. I will say, by as brilliant a knot of young fellows as ever begun the career of life together. I have been passing some days with Hodgson at Mrs. Robt. Arkwright's, and found far more fun, as well as feeling . . than I gave him the least credit for. He not only told me many pleasant things, but gave me some letters & extracts of letters, which place poor Byron in all that amiable light, which it is my great wish & object to surround him with. I have indeed, been lucky beyond my most sanguine expectations in this neighbourhood, having found a family at Southwell among whom he passed a considerable part of his early days, and who have given me letters & unpublished poems of his, written at a period which is now the most interesting of his life, as being the least known. I have got too, a curious draft of the will he made in 1811, with his instructions in the margin, and it is of course no new information to you that in that Will, he left all his personal property to be divided between you, Hodgson, S. Davies, & I believe, the Rev. Mr. Beecher. I am to dine with the Masters' next Sunday, and expect to get from her two or three little unpublished things which they tell me they possess.

"By the bye, ought not you or I to give this beast Hunt a dressing in the Ed. Review? It is the only way, beyond a contemptuous sentence or two, in which we can condescend to notice him, and I really think a good sousing of ridicule, 'without mitigation or remorse' is a thing that either you or I ought to inflict upon him.

"You mentioned in one of your late letters, B.'s translation of the Francesca, and said that you took for granted I had it. I have not, nor have ever seen it, and I should have told you this before, but that, in the humour I was then in, I was assured it would look like asking for it. This humour, however, is now gone by, and I not only mention it, but will most cheerfully ask for the transcript, if there is any chance of your being able to give it to me." Etc.

Byron (Lord): **Remarkably Interesting Correspondence**—*continued.*

(6) A Series of 9 Autograph Letters addressed to Lord Byron, from Count D'Orsay, Thomas Campbell, A. Thorvaldson, Lord Erskine, Lord Francis Jeffrey, Sir James Mackintosh, etc., and Byron's letter of introduction to Vaseley from Lord Castlereagh.

Together 14 pages, 8vo and 4to. *Circa* 1811 *to* 1821.

(*Sir James Mackintosh to Lord Byron.*)

" I am very much obliged & honoured by the Bride of Abydos. I have not yet enough recovered from the tears which it has caused me to shed to be in a mood for compliment.

" Till yesterday I did not know that you were in town & I heard at the same time that you were soon to leave us. As this may be the last time I venture to ask you to look in here this evening or half an hour. It will not be easy for you to visit a warmer admirer."

(*Count D'Orsay to Lord Byron.*)

" Je vous envoye notre portrait fini et Coeffé, le Grand Defaut de ce dessein c'est de vous avoir plutot traité en ennemi, qu'en ami, Mais j'espere a la fin mieux reussir pour en lithographer un, dont toutes mes Connoissances me sauront je suis sur le plus grand gré."

(*Thomas Campbell to Lord Byron.*)

" I am prevented by a severe cold from having the honour of dining with your Lordship to-morrow. I hope however this accident will not occasion your Lordship to *forget* that I still live beside the rumour'd sepulchre of Dermody—or prevent me from having another opportunity of knowing your address in London."

(*Scott Portland to Lord Byron.*)

" My brother Lord William Bentinck having been unanimously nominated one of the candidates for this County at a Meeting held at Mansfield this day, I take the liberty of troubling your Lordship with this letter to request for him the honour of your Lordship's support."

(*Dr. Darwin to Lord Byron.*)

" . . . The worthy consul of Smyrna and his lady request in a very late correspondence to be kindly remembered to those gentlemen who were at their habitation particularly during the year 1810. . . Dr. D. begs many congratulations on the appearance of so able a work as Childe Harold."

(*Lord Francis Jeffrey to Lord Byron.*)

"The Candor of the letter which I have just had the honor of receiving entitles you to an explicit answer—and the text & tenor of it, I do not hesitate to say, to an amicable one, On the score of personal feeling indeed I have had nothing to get over, for not being aware that I was particularly vulnerable on the points to which your attack was directed, I really am not conscious that I ever entertained any sentiments of hostility towards its author. There were expressions however, in the work alluded to which would have made it impossible for us to meet or even to frequent the same circle of society without an explanation, but I should be difficult and vindictive indeed if I did not feel your Lordships letter to be perfectly satisfactory upon this subject, for as it is impossible to imagine that you would seek the acquaintance of any one to whom you continued to think these expressions applicable, I of course understand that they are now substantially retracted, and retracted in a manner peculiarly flattering and handsome. It will give me great

(Continued over)

Byron (Lord): **Remarkably Interesting Correspondence**—*continued.*

pleasure to have the honor of being made known to your Lordship, and perhaps I may at some future time disclose some particulars on our Reviewing history which may convince you that your resentment has hitherto been misdirected."

(*Lord Erskine to Lord Byron.*)

"You will see by what is written upon the first leaf of the pamphlet that I have only a spurious copy full of errors to send to you. I am much obliged by any one's expressing a wish to read it. If my prose at all resembled your Poetry in merit, I should set down such a wish in any quarter as a selfish feeling and not as a civility to myself."

(*Lord Castlereagh to Sir G. Vaseley.*)

"Lord Byron proposes to visit the East and is very desirous of receiving your assistance in his progress. His own Personal Merits and distinguished Literary Reputation would be his best Passport, I am induced, however, to add my personal request that he may receive every assistance and attention."

ON "DON JUAN" AND "THE ISLAND."

324 **Autograph Letter Signed (Initials) to John Hunt.**

1 page, 8vo. *9th April*, 1823. **£125**

Of great literary interest and importance, mentioning "Don Juan" and "The Island."

"I add a few lines to what I wrote last week to request that you will have ye goodness to mention to Mr. Kd. that it is essential for me to have the remaining Cantos in proof immediately, that I may correct the press, as also those of 'The Island' a poem in four Cantos, now received in London. The number of unpublished C's of D.J. (including the 15th lately sent) is ten in all, forming three series or even three vols., with only nine, allowing three for each.

"I open my letter (so do not calumniate the post) to say that I have just seen a young man late clerk to Galignani of Paris, who tells me that of all my works D. Juan is the most popular, and sells doubly in proportion, especially amongst the women who send for it the more that it is abused." Etc.

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Still be it mine to dart the admiring gaze
Thro all the attributes and wondrous ways
And (far as mortal may the theme pursue)
By nature let, thy providence to view
Teach me to search with contemplation's eye
Through countless Worlds, Omnipotence on high
To view thy terrors in the driving storm
Or bounteous grace in Autumn's milder form
With heart o'erflowing let me view the power
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Carlyle (Thomas): **A.L.S.**—*continued.*

no means to think seriously of trying literature, in any form, as a stepping stone towards some improvement of your position in life. . . . Be chary of speech; 'watch well your tongue'; what you will utter and not utter; that was ever, and is still, and will ever be, the advice of the wise man to an ingenious inquirer. Do not watch your tongue at all; try to utter everything; spend your life in pumping everything out of you in the shape of words; that truly is pretty much the universal unconscious advice just now; but you may assure yourself (so far as my poor word can assure you) it is bad advice, not to be followed; and I think the longer you live with any manfulness of purpose, the better will you see how bad such advice is." Etc.

349 ——— **Autograph Letter Signed to Mrs. Sarah Austin, the Translator.**

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A long and interesting letter speaking highly of his correspondent's literary work, mentioning Goethe's Faust, her translation of Falk, and referring to the political unrest of the time.

". . . Your *Falk*, which has long been expected, will prove a most welcome present; the extracts I see in the Newspapers whet my curiosity. I might have had the original in Edinburgh, but waited for your English with the Notes. . . .

"My own course is utterly dubious at this moment; the signs of the times are quite despicable in England, nothing but a hollow barren jarring of Radicalism and Toryism for unmeasured periods, likely enough to issue in confusion and broken crowns; in which struggle I as one feel hitherto no call to spend or be spent. Alas, it is but a sowing of the wind, a reaping of the whirlwind. The stern destiny and duty of this and the next generation, which duty however there are enough and more than enough volunteering to do. Meanwhile, Literature one's sole craft and staff of life, lies broken, in abeyance; what room for music amid the braying of innumerable jackasses, the howling of innumerable hyaenas. . . . . I declare I sometimes think of throwing down the Pen altogether, as a worthless weapon; and leading out a colony of these poor starving drudges to the waste places of their old Mother Earth, when for the sweat of their brow bread will rise for them . . . But poor I, *ach Gott*! I am no Hengist or Alaric; only a writer of articles in bad prose; stick to thy last, O Tutor; the Pen is not worthless, it is omnipotent so thou have Faith. . . .

"The Faust second part had reached Edinburgh before I left; I read it there with such interest as you may fancy. Several years ago I had occasion to study Helena, and particularly noted that chorus you mention. I consider the whole Play now completed as a thing wide, wide before me and deep; into which I have not been half way." Etc.

350 ——— **Autograph Letter Signed.**

2½ pp., 8vo. *Chelsea, 25th April,* 1845. **£12 10s**

"I am happy to apprise you the Schiller Portrait has arrived at last: an excellent Copy in Pencil from the best (and as appears the only good) Portrait there is of him in Germany. I have an autograph also, and a Medal and a Medallion:—in that the tendencies of a proper likeness are here; and I will beg of you to take pains and get a right artist to manage the engraving (for the credit of the country); and with all the despatch that is possible too." Etc.

Carlyle (Thomas)—*continued.*

351 ——— **Autograph Letter Signed to "Dear Farie."**

3¾ pp., 8vo. *Chelsea, 17th October,* 1864. **£10 10s**

Concerning a brougham for his wife, who was recovering from a severe illness, Carlyle having previously only been able to persuade her to indulge in an occasional hired carriage.

". . . The day after to-morrow, i.e., Wednesday, she will (being once furnished with yr. credentials & indications) drive up and herself see the brougham & quadruped; our driver too (who is Silvester our stable-keeper, a very honest rational man, and good judge both of horses & vehicles) will also see and examine; and perhaps the Revd. Mr. Blount our parish rector will (who professes judgt. and has offered help in the matter): if all these people have made up their minds and given their votes, the matter can be at once decided Yes or No. . . . As to the horse, I confess I have my misgivings; and wish you, who have good skill in such things, wd. yr self investigate further. A good strong sound horse, able for the carriage; that is the first point; but you know also I mean to ride the creature occasionally; therefore there are *two* points to be inquired into. If you suspect or dislike the horse actually offered and know where to find a better at a better price, I shall by no means grudge the price." Etc.

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373 **Autograph Letter Signed to Miss D. Ellis.**

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Written to one of his numerous little girl friends, regarding a photograph album, the value of her signature, etc.

A photograph of Dymphna, Mary and Bertha Ellis accompanies.

" The photograph album arrived safe, and autographs and all, only the Railway people (who had carefully read it) said that *your* signature made the book ' above £10 in value ' and that it ought to have been registered. I told the clerk that was nonsense, and that down at Cranbourne your signature wasn't thought worth 2d. but he shook his head gravely and said ' he knew better than *that.*'

" Bye the bye, when I asked you for a list of your Christian names, I meant the names *in full* & you have given me a most tantalising lot of initials, which puzzle me so that I can hardly sleep at night. . . .

" I am *so* sorry to have made you dull by going away! It is *quite* clear now that I ought never to have come. However ours was an awfully sudden friendship & I daresay you will forget me again just as suddenly." Etc.

" MY CONSTANT AIM IS TO REMAIN, PERSONALLY, UNKNOWN TO THE WORLD."

374 **Autograph Letter Signed to Mrs. Heurtley.**

2 pp., 8vo. *Christ Church, 11th May,* 1883. **£10 10s**

Asking Mrs. Heurtley not to give away any " specimen of my handwriting," and explaining his motives :—

" . . . It is a thing I often have to do—people seeming to assume that *everybody* likes notoriety, & scarcely believing me when I say I dislike it particularly. My constant aim is to remain, *personally,* unknown to the world; consequently I have always refused applications for photographs or autographs, as my features & handwriting belong to me as a private individual." Etc.

Carroll (Lewis)—*continued.*

375 **Autograph Letter Signed to Mrs. Mallalieu.**

4 pp., 8vo. *Eastbourne, July 11th,* 1892. **£10 10s**

Concerning a proposed visit from one of his little girl friends and asking to be allowed to present her with a pair of boots "made on rational principles."

". . . I am glad Polly is coming & I hope the experiment will succeed, for it *is* an experiment, of course; she may not like it, or she may turn 'homesick' & want to be taken back next day! (That actually *did* happen with one of my child-friends, a girl of 15!) Now I have another favour to ask. I want to be allowed to present Polly with a pair of boots, made on rational principles, i.e. without the pointed toe & high heel, at present in fashion, which are doing their work in producing corns & deformed feet & ankles & which make anything like a *long* walk very painful & fatiguing." Etc.

376 **Autograph Letter Signed to Isabel Standen.**

3 pp., 8vo. *Ch. Ch., Oxford, 5th July,* 1885. **£8 10s**

"Some of my friends are business-men, & it is pleasant to see how methodical & careful they are in transacting any business matter. If, for instance, one of them were to write to me, asking me to look out for a place for a French governess in whom he was interested, I should be sure to admire the care with which he would give her *name in full* (in extra legible writing if it were an unusual name) as well as her address.

"Some of my friends are not men of business.

"Of course I shall be only too happy to watch for any opening that may seem to suit your protegée—but, *refer* my friends to her & get them to write to her about vacancies, my dear child, how *can* I? I am not Mr. Irving Bishop, the thought-reader!

"I am very glad you are getting plenty of treats. I was thinking of you as lonely & dull, & almost reproaching myself with not calling to take you out or ask you over here, for another of those indispensable business-conferences.

"Be happy: tend thy flowers: be tended by my blessing."

ON "ALICE IN WONDERLAND."

377 **Sala** (George Augustus). **Autograph Letter Signed to Mrs. Skirrow.**

2 pp., 12mo. *London, 20th January,* 1879. **£5 5s**

An interesting letter referring to Lewis Carroll's "Alice in Wonderland" and "Through the Looking Glass."

". . . Touching the song of the 'Walrus and the Carpenter,' I have but an imperfect remembrance of 'Alice in Wonderland.' My liking for it was swallowed up by the more intense admiration which I felt for 'Through the Looking Glass.' But surely 'Alice' may be found on a thousand drawing room tables. Is this a 'catch' question.

"Touching the 'earliest riddle on record' I can only (at present) remember that in Judges XIV. 12. Samson says 'I will now put forth a riddle to you;' and that in Ezekiel XVII. 2. occurs 'Son of man, put forth a riddle.' But the clever young masters and missis may be able to show that there were many riddles earlier than these." Etc.

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We append below a few extracts from Clare's poems :—

A Ploughmans Skill at Classification.

" ' Go wipe your shoes ' says mistress shrew
To Hodge who up for's dinner drew
' Tisn't fitting that such hogs as you
Should come into a house.'
' Why not? ' says Hodge—' if thats the case
I cant come in a better place
For surely there is no disgrace
For hogs to herd wi' sows.' "

Dollys Mistake.

" Ere the sun oer the hills round & red 'gan a peeping
To beckon the chaps to their ploughs
Too thinking & restless all night to be sleeping
I brush off to milking my Cows
To get my jobs forward—& eager preparing
To be off in time to the Wake
There yielding so freely—a kiss for a fairing
I kickt up a shocking mistake." Etc.

385 ——— **Autograph Letter Signed to E. V. Rippingille,** Painter and Writer on Art.

4 pp., 4to, *Helpstone, 14th May,* 1826. **£25**

A long and most interesting letter, describing his home and surroundings, and mentioning his Autobiography and the delay in the publication of his book " Shepherd's Calendar," etc.

" . . . the village itself is a ' dead letter ' in life. It is a large straggling place for a village but there is nothing in it of character. The ' better sort ' that imagine themselves gentry are dull money getting panders, ignorant of the world and all that constitute its glory, genius, and talent and merit are Greek words to them, the men of greatest merit in their eye is those that have strength to do the most work and can keep from troubling the parish the longest. As to books, they know as much about them as I do about the Talmud or the Koran, they are exactly what Goldsmith fancied the Dutch to be ' Dull or their lakes that slumber in a storm.' Now if you think you can keep away the ' blue-devils ' and the other humbugs of misery in these terribles and can drop your spirit into so low a mood as to venture to visit a brother poet not in a Palace on Parnassus but in a hut two storeys high . . . come & see me. . . . I have been doing little or nothing latterly save a few odd things for magazines, for Taylor's neglect in not getting out my book makes me very heedless about rhyming. I have nearly finished my life, having brought it down as far as our last visit to London, and as soon as its done I think of offering it for sale. I attempted an essay in prose sometime back which was published in the ' European Magazine,' and thought very well of. It was on ' Popularity in Authorship,' did you ever see it. I think of writing a series of such things after awhile and have many more projects in my head which would be of little interest in telling you of what may never be done." Etc.

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Far is the time remote from human sight,
When war and discord on the earth shall cease,
Yet every prayer for universal peace
Avails the blessed time to expedite." Etc.

389 ——— **Autograph Letter Signed to J. Taylor.**

½-page, 4to. *Kensington, 29th December,* 1821. **£1 1s**

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". . . As the . . . daughter of S. T. Coleridge, the care and management of whose works at present in good measure rests with me, I have to thank you for your kind offer with regard to the marginal or other notes of my Father in your Copy of Pepys' Memoirs, and to tell you that I very gladly accept it, if you will do me the favour that you propose of transcribing and forwarding them.

"A new volume of Remains of my Father's will see the light after a time and the remarks on Pepys would doubtless be an acceptable addition to it. I have thoughts of collecting my Father's scattered Political Writings, for this volume. We have lately been so much occupied with an edition of Biographia Literaria, which cost me a good deal of labour, that I am obliged to defer that plan for the present." Etc.

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Coleridge (Samuel Taylor)—*continued.*

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And free from sick-rooms, free from midnight calls,
To sojourn yet awhile among the Gauls.

Coleridge.

" What an affectionate Wife! what a complimentary Request! We are all quite happy without you, and everything (with exception of my Right Thigh which is at this very moment playing the Devil with me, and the Devil certainly playing his Grandam in it) is going on right cannily. . . .

For with grunts I indite,
And grin while I write.

Coleridge.

" By the bye, in proof of commencing . . . I wrote the following lines, and regret that I cannot at present peel off a strip large enough to make a real Facsimile for you." Etc.

400 **Autograph Letter Signed (Initials) to James Gillman.**

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An interesting letter mentioning his health and then referring to literary matters.

" . . . I have thought of writing to Mr. Cadell, and requesting him to take in the books and to permit me to use the name of his house in the advertisements, likewise of writing to Mr. Baldwin & Mr. Mawman, first to thank them for their kind services, and informing each that I had written to the other to learn whether either pro tempore and till things could be a little settled would receive & permit them to be asked for at their shops, or each a part, and perhaps Mr. Davies would take a part and Mr. Hookham, and I could send some to Bristol, to Oxford, to Cambridge, to Edinburgh. This is not the time of the year when books, of this kind at least, are likely to be asked after, and what most often recurs to me is the following. During my stay here I devote my time wholly to materials & compositions for the magazine, with letters to all my friends, concerning all the businesses I have to settle."

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" . . . At the age of 55, and with more thoughtfulness acting on more experience and insight into character than the unthinking part of my acquaintance are aware of or are disposed to give me credit for, I dare affirm to you, that every grain of the exploding material had been the contribution and contingent of a sober reflection on an observed or ascertained Somewhat. Nor is it a small support or consolation of my inmost and permanent Being, that in my most languid mood,

(Continued over)

Coleridge (Samuel Taylor): **A.L.S.**—*continued.*

my Reason & Conscience confirm the almost involuntary self-revealings of my Heart in its moments of strong excitement. I love and highly esteem you, my dear Mr. Aders! and I deem it no inadequate compensation for a Life, during which I have never seriously, or with the thought of being understood as serious, written or spoken aught that from my whole conscious Heart I did not myself believe to be true, that I can without mental stammering, secret misgiving, or fear of being suspected of flattery, frankly tell you so.

"From Mr. Reynolds I have heard, that my two Poems, the first for an engraving, and entitled 'Boccaccio's Garden,' and the other, a wild and somewhat long ballad, are all they can print this year, owing to the disproportionate length of Sir W. Scott's Prose (that was to have been a Cannongate Tale, had not Mr. Heath outbid); but with expressions of the most courteous kind that half the number of pages of such quality would have left them my debtor. But as to my permission to give any thing to a rival publication, directly & under my name by my own act posterior to my contract with Heath, I have had no opportunity to speak. The Poem on the Rhine which is extending to a length equal to Schiller's Bell I must publish in some other way. . . The accompanying notes, etc., would be too long for Mr. Acnermann's purpose, and I myself should not think it right after having been handsomely treated by Mr. Heath & his Editor, to contribute it to a rival publication.

402 **Autograph Letter Signed to Mrs. Gillman.**

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Written to the wife of his great friend and expressing his appreciation of her affection and kindness for him.

"Wife of the friend who has been more than a brother to me, and who have month after month, yea, hour after hour, for how many successive years, united in yourself the affections and offices of an anxious friend and tender sister to me ward!

"May the Father of Mercies, the God of Health and of all salvation, be your reward for your great and constant love and loving-kindness to me, abiding with you and within, as the spirit of guidance, support, and consolation! And may His Grace and gracious Providence bless James and Henry for your sake, and make them a blessing to you and their Father. And tho' weighed down by a heavy presentiment respecting my own sojourn here, I not only hope but have a stedfast faith, that God will be your reward." Etc.

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409 **Autograph Letter Signed (Initials).**

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A very fine letter of great interest, dealing with the failure of his play " The Frozen Deep " (first performed at Tavistock House in 1857); also the difficulties experienced by his collaborator in the French dramatic version of " Armadale."

" . . . I had made all my arrangements for returning by way of Pau, and was on the point of writing to you to say so, when letters arrived for me from Paris and London.

" The letter from Paris, only informed me of a difficulty. The letter from London announced a disaster.

" My collaborator in the new French dramatic version of Armadale was at a standstill in Paris for want of personal explanations with the author of the book. He had urgent reasons for wishing to see me as soon as possible. Having laid this letter down, I took up next the letter from London. It was from the manager of

(Continued over)

Collins (Wilkie): **A.L.S.**—*continued.*

the Olympic Theatre, and it announces the total failure (in respect of attracting audiences) of The Frozen Deep! Not a sixpence made for me by the play (after all the success of the first night!)—the account books of the theatre waiting to be examined by me, and the manager waiting to know what was to be done next. . .

"You will want to know *why* we have failed in this miserable manner. The play is (I am told, for I have not yet had the courage to go and see it) beautifully got up, and very well acted. But the enlightened British public declares it to be 'slow.' There is not an atom of slang or vulgarity in the whole piece from beginning to end—no female legs are shown in it. Richard Wardour doesn't get up after dying, and sing a comic song. Sailors are represented in the Arctic regions, and there is no hornpipe danced, and no sudden arrival of 'the pets of the ballet' to join the dance in the costume of Esqimaux maidens—finally, all the men on the stage *don't* marry all the women on the stage, at the end, and nobody addresses the audience, and says, 'If our kind friends here to-night will only encourage us by their applause, there are brave hearts among us which will dare the perils for many a night yet, of—The Frozen Deep.'" Etc.

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2 pages, 4to. *London, 19th July,* 1918. **£21**

Praising the work of the merchant navy during the great war. The letter is typewritten, being signed and subscribed by Conrad, and with autograph corrections by him, and was written as a contribution to the "Minesweepers Gazette."

". . . The root of the matter was in those men, the friends and fellow-workers of my youth. They lived their hard lives obscurely. The opportunity was not for them, the opportunity to show the great worth of the sea training and the sea tradition.

"The opportunity was reserved for the men of to-day. They have answered its demands most nobly. The nation has discovered the high qualities of its civilian seamen. It seems to me that it has discovered them with some surprise. One remembers with a little amusement and not a little indignation the prophecies of several distinguished men (who ought to have known better) that the first half dozen sinkings by U-boats would clear the sea of all merchant ships. To an old seaman like myself it seemed a very strange pronouncement: for in the twenty years and more of my sea life I had never perceived that chicken-hearts were a part of the equipment of any ship or fishing-boat that ever went to sea." Etc.

503 **Autograph Letter Signed.**

2 pp., oblong 8vo.

Orlestone, nr. Ashford, 29th July, 1910. **£16 16s**

An extremely interesting letter concerning his correspondent's suggestion that Conrad collaborate with him to write some short plays.

". . . Would you give me a more precise idea of what our collaboration should be? I would then consider whether it is within my capacity to do my part of such a sketch. They are 30 minutes' plays—are they not? My ignorance of stage matters is denser than a London fog—tho' I did once write a one-act play which was performed by the Stage Society. How to get a dramatic (either pathetic or comical) situation into 30 minutes of which a full half must be given to the songs! That seems to be the question. It must, I apprehend, be the crucial moment of some very simple position. Or it may be made a purely picturesque animated picture of 'getting under way' (or 'weigh') and I have some notion of how that could be arranged. But in that case I would have my doubts as to the simplicity of the mise-en-scene of which you speak. The representation of a ship's forecastle head trois quarts to the audience would have to be contrived somehow—as near to truth as possible." Etc.

504 **Adam** (Elbridge L.). **Joseph Conrad, the Man. A Burial in Kent,** by John Sheridan Zelie. Together, with some Bibliographical Notes.

Portrait.

8vo, *half buckram, uncut, t. e. g., as issued.*

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With portrait.
12mo, *original wrappers. London, circa* 1920. **5s**

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4 pp., 8vo, *original wrappers. London*, 1921. **10s 6d**

One of a limited issue. The Catalogue was the one used for the Exhibition, consequently of the few copies printed, almost all of them would have been destroyed.

509 **Notes by Joseph Conrad,** written in a set of his First Editions in the possession of Richard Curle, with an introduction and explanatory comments. With a preface by Jessie Conrad.
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511 **CORELLI** (Marie). **Autograph Letter Signed.**

2 pp., 4to. *Earl's Court, 20th November*, 1897. **£1 10s**

Refusing an interview with her correspondent, who was desirous of writing an article on the author for publication in the "Strand Magazine."

"As I cannot be permitted to defend myself from the grossest calumnies without being accused of 'self-advertisement,' you will I hope, see that if you were to write anything concerning me for any magazine, you would only lay me open to the fresh accusation of having *paid* you for the 'puff!' The press has taken up the attitude of assuming that no one would ever speak at all about me if I did not speak about myself! So be it. I shall not trouble myself to influence the position." Etc.

512 ——— **Autograph Letter Signed to Mr. Maude.**

3 pp., 8vo. *Stratford-on-Avon, 12th January*, 1905. **15s**

". . . Would you kindly explain to the gentlemen who may desire to entertain me, that while I appreciate *most* cordially their courtesy, I must always be *very quiet and alone* before speaking in public, and that under these circumstances I would rather stay at the Hotel. . . .

"*After* the address, I will gladly place myself at the disposal of Colonel Mulliner for supper or anything of that kind, *and* the Mayor! I shall have to return to Stratford early the next day—being simply overwhelmed with work!"

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In which he discusses the controversy over the matrimonial troubles of Lord and Lady Byron.

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"By those who are acquainted with the principles of spiritualism, (and those who are not, can easily understand them by adopting Mr. Dickens' suggestions, as given in his Preface to this work), it will be easily understood that the first production of a spirit pen would be very liable to contain some imperfections; and more especially would that be the case, where both the medium and the spirit by whom he is controlled, are lacking in experience, and consequently development; but I believe future works, which are to come from the spirit-pen of Mr. Dickens, will be entirely free from imperfections, even if any such exist in the present volume." Etc.

661 **Mystery of Edwin Drood;** Completed by A Loyal Dickensian.

8vo, *original cloth. London,* 1927. **10s 6d**

662 **The Mystery of Edwin Drood.** Completed in 1914 by W. E. C. New Text Drawings by Zoffany Oldfield. New Text Revised and Edited by Mary L. C. Grant.

8vo, *original cloth. London,* N.D. **15s**

663 **Neale** (C. M.). **An Index to Pickwick.**

Royal 8vo, *original half binding, uncut.*
London, Printed for the Author, 1897. **10s**

Dickensiana—*continued.*

664 **Nicholas Nickleby,** A Farce, in Two Acts. Taken from the popular work of that name, by " Boz." By Edward Stirling.

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Small 8vo. *Bound by Riviere in full polished calf, g. e.*

London, 1838. **£7 10s**

Presentation copy from the Dramatist, Edward Stirling, with inscription by him on top of title :—

" To Mrs. Goulds with the Author's best regards."

665 **Nicoll** (W. Robertson). **The Problem of " Edwin Drood ";** A Study in the Methods of Dickens. *Frontispiece.*

Post 8vo, *original cloth. New York and London* (1912). **10s 6d**

666 **Notes and Comments on Certain Writings,** in Prose and Verse, by Richard Henry Horne, Author of " Orion."

Small 4to, *original wrappers, uncut.*

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667 **Saunders** (Montagu). **The Mystery in the Drood Family.**

Post 8vo, *original cloth.*

Cambridge, University Press, 1914. **10s 6d**

668 **Vase** (Gillan). **A Great Mystery Solved:** Being a Continuation of and Conclusion to " The Mystery of Edwin Drood " (the unfinished work of Charles Dickens). Edited by Shirley Byron Jevons.

Crown 8vo, *original cloth. London,* N.D. **12s 6d**

669 **Wackford Squeers and Pecksniff.** An Unpublished letter by Charles Dickens.

Small 4to, *original red wrappers.* 1915. **£5 5s**

Of this pamphlet only 25 copies have been printed, with foreword by Clement Shorter, for circulation among his friends.

This letter of Charles Dickens is perhaps the most important that he wrote, for it deals with his expedition to Yorkshire and the Origin of Squeers and Smike.

Dickensiana—*continued.*

670 **Walters** (J. Cuming). **The Complete Mystery of Edwin Drood.** The History, Continuations, and Solutions (1870-1912).

With a portrait, illustrations by Sir Luke Fildes, R.A., F. G. Kitton, Facsimiles and a Bibliography.

Royal 8vo, *original cloth. London,* 1912. **15s**

AUTOGRAPH LETTERS, etc.

671 **Autograph Letter Signed to Charles Dresser, Esq.**

1 page, 8vo. *Tavistock House,* 14*th April,* 1860. **£10 10s**

Sending his chronometer to be regulated.

" . . . I cannot remember (neither can Wills) the name of the maker of my glorious chronometer. I wish to forward it to him, because it is much in want of regulating, and because he begged me to let him have it when it stood in that need. Will you do me the favor to place it in his hands?"

672 **Autograph Letter Signed to John C. Deane, Originator of the Great Art Exhibition in Manchester, 1856.**

1 page, 8vo. *Tavistock House,* 10*th January,* 1858. **£16 16s**

" Singularly characteristic and expressive, I think, on the part of our Manchester proprietors!

" There you are, evidently. Printed at Manchester in fast colors, until the expiration of your term. And you may depend upon it that your iron slipper will not fall off, until the clock shall have struck the last stroke of the appointed hour.

" What do you think of getting up a little Exhibition of the dry commercial spirit of all nations? And which nation, and which place in which nation, does your experienced commissionership hold likely to carry off the first medal? "

673 **Autograph Letter Signed to Richard J. Lane, the Artist.**

1½ pp., 8vo. *Tavistock House,* 9*th February,* 1854. **£21**

" Your note of Monday's date crossed the note from the Lord Chamberlain's office which (with all befitting ceremonies) answered the note from the Board of Green Cloth. I assure you that we should have been very happy to come, if we had not been hampered with an unlucky engagement. I said, when the invitation (here, I mean yours) was produced ' We will go! " Upon which they set up a shrill cry of ' Go! How *can* we go! Don't you know we're engaged? ' I had previously told them all about Percy Street, so I said we had no business to be engaged, though I had made the engagement myself." Etc.

Dickens (Charles): **Autograph Letters, etc.**—*continued.*

674 **Autograph Letter (unfinished) to Madame de la Rue.**

4 pages, 8vo. *Devonshire Terrace, 17th April,* 1846. **£85**

A very fine and extremely interesting letter chiefly on literary matters. He refers to his unhappy connection with the "Daily News" of which newspaper he became the first editor; his commission to write "Dombey and Son" which scored a brilliant success when published; his love of Italy; and his forthcoming work "Pictures of Italy" which was originally in the "Daily News" from January to March, 1846, where it appeared as a series of "Travelling Letters written on the Road."

". . . I am exceedingly unsettled in my plans. I think I told you sometime ago—or I wrote it to De la Rue, I am not sure which, that I was not satisfied with the business managers of the newspaper. In the course of a little more time, I saw so much reason to believe that they would be the Ruin of what might otherwise have been made a very fine property, and that their proceedings would so commit and involve me, who had no power either of getting rid of them or controlling them—that I straightway stopped my letters, and walked bodily out of the concern. . . Pending their disputes and differences among themselves, I cannot very well leave town. But if the Paper should go by the board, then I should be strongly disposed to do so, and to go abroad for another year. For I have engaged to produce a new story in twenty monthly parts, and I think I could write it more comfortably and easily, abroad, than at home. . . Against my coming away at all, there is the consideration that I am (nominally, God knows), a Law Student, and have a certain number of 'terms to keep' before I can be called to the Bar; and it would be well for me to recollect, as there are many little pickings to be got—prettily easily within my reach, which *can* only be bestowed on Barristers. Again, there is the consideration that the good people of England seem to be fonder of their favourite (your humble servant and physician) now, than ever; and that it might be a pity to run away from them, when they are so very kind. On the other hand if these people *do* ruin the Paper, I shall be very much annoyed, and would rather not have to be questioned and condoled with, and all sorts of things, in all Kinds of society. Now every day (to the exclusion of almost all other occupation) I have been discussing the pros and cons of all these questions, with Forster. . . I shall publish early next month, a little volume called 'Pictures from Italy'—astonish the consul by telling him the title, and give him my regards. An early copy shall be got to you, by some means or other. You have been in my society these many days, for I have just finished Rome, and am now working back to Genoa. The greater part of the descriptions are written in letters to Forster, but the putting of them together, and making additions to them, and touching them up, is rather a long job." Etc.

Dickens (Charles): **Autograph Letters, etc.**—*continued.*

CHARLES DICKENS AND DOUGHTY STREET.

675 **Agreement between Edward Wilson Banks and Charles Dickens for the latter renting No. 48, Doughty Street.**

Written on 3 folio pages, Signed by Edward Banks, 3rd April, 1837.

This interesting Document commences:—

"Articles of Agreement made and entered into this third day of April in the year of our Lord one thousand eight hundred and thirty seven. Between Edward Wilson Banks of Witham in the County of Essex Gentleman of the one part and Charles Dickens of No. 15. . . Furnivals Inn in the County of London Esquire . . . of the other part The said Edward Wilson Banks Doth hereby agree to let unto the said Charles Dickens All that Messuage or Dwelling house situate standing and being in Doughty Street in the Parish of Saint Pancras in the County of Middlesex and now marked or numbered 48 late in the occupation of John Welch with all and every the outhouses buildings yards gardens rights members privileges and appurtenances To hold the same unto the said Charles Dickens his executors and administrators from the twenty fifth day of March last for the Term of Three Years thence next ensuing." Etc.

Following the Agreement is a Schedule giving details as to the fitments of the house.

From this Agreement it is interesting to note that Charles Dickens did not enter Doughty Street till the 3rd of April or after, and therefore Forster, in his Life of Dickens, is in error when he states that Dickens went there in March.

Inventory of the Fixtures belonging to John Welch, Esq., taken at No. 48, Doughty Street, and Valued to C. Dickens, Esq., March, 1837.

Inventory written on 7 pages, and on the final page the value, signed by the Valuers, as follows:—

"The Fixtures &c., mentioned in the foregoing Inventory are valued Forty four Pounds Seven Shillings

by
Thos. Handisyde & Son
&
Charles Connor
Hackney."

and at foot receipt for the money paid.

Together, the two items, **£250**

Dickens (Charles): **Autograph Letters &c.**—*continued.*

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Asking for information concerning the early days of "Household Words" and the men and women associated with it.

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681 **Dickens** (Kate, Mrs. Perugini). **Autograph Letter Signed to Mr. Thomas.** 4 pp., 8vo. *Kensington, 4th June,* 1903. **£3 10s**

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from John Drinkwater, 2/5/14."

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from
John with love."

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John Drinkwater."

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Drinkwater (John)—*continued.*

PRESENTATION COPY.

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John Drinkwater,
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A very long and most charming letter in great appreciation of his correspondent's work, evidently a seaside story for children. He then discusses his own dramatic work, etc.

". . . I must take a Noah's ark to the seaside next time I am there and go about doing unostentatious little works of rescue. . . I have tried defending sand castles with huge rampants of sand, that is exciting too and they hold out a long time against the sea. A very good game, if one can declare war, is to shell rival, neighbouring fortifications with wet sand. . . .

" I see that Trench is going to make a curtain-raiser of my 3. Act play, its to be a short one-act one, I suppose with 3 scenes. But I've done another and much better, a tragedy in 3 acts . . . which I hope might just make an actable play. . . . Did I tell you that King Argimenes was acted in Dublin and with all its faults, was a success. . . .

" I enclose last week's ' episode '; the picture represents a scuffle between two strange beasts by a lake with a city in a valley in the background." Etc.

789 **A Lengthy Autograph Letter Signed to Elkin Mathews, the Publisher.**

7 pp., 8vo.

Dunsany Castle, 21st September (1913). With envelope. **£4 10s**

A long letter concerning the proposed publication of " The Muse on Foot ": also as to the agreement between them. Complaining of the delay, and as to a book of plays which he was also bringing out and which he was afraid would clash.

" . . . It is quite necessary for me to try elsewhere at once if we cannot agree, not at all because I would sooner that anyone else published it but because Time, if all that the poets have written of him—(and you have printed)—is true, won't wait."

790 **EDGEWORTH** (Maria). **Autograph Letter Signed.**

8 pp., 4to.

Edgeworths Town, 4th October, 1822. **£8 10s**

A very long letter of the greatest interest; asking her correspondent to send her a copy of the play "Les Chateaux en Espagne"; giving an account of an amateur performance of a play written by a boy of thirteen; mentioning her tour round the Lake of Geneva from which she had recently returned; and speaking of the distress of the Irish and her fear of further disturbances in Cork and Limerick. She also asks how Paris received the publication of Barry O'Meara's book "Napoleon in Exile," and refers to Sir Walter Scott's "Fortunes of Nigel," etc.

". . . 'Les Chateaux en Espagne.' Will you my dear friend send me that delightful little play. Dumont read it to us during our tour with him round the Lake of Geneva. . . .

"Tell Madame Gautier I sympathise with her in her sorrow for the suffering Greeks, and thank her for feeling for the Irish. All distress is over in our part of Ireland. But I fear in the South at Cork and Limerick there will as the winter comes on be a renewal of disturbances tho' perhaps not of distress. The causes lie too deep for me to touch upon in a letter, but I will just say that I do not think religion is the cause tho, it may be the pretext. Commute the tithe & pay the priest.

"The Irish feuds would quickly rest. The most entertaining new book I have lately read is one sent to me from America by an American Jew, who was some years since sent as Consul to Tunis by the American States, and if his own story be true very ill used by the American government, who after they had chosen him wrote by their president Munro a most insulting letter recalling him because *the religion he professed* was prejudicial to his Ambassadorial functions. . .

"Walter Scott's tragedy is quite unworthy of him.

"His last novel tho' favourably spoken of in the Ed^{n}. review has not been liked by the public.

"O'Meara's book is very entertaining, whether true or false. As far as I can learn it is credited by most people in England. How does it stand in Paris?" Etc.

791 ——— **Autograph Letter Signed to Mrs. Hamilton.**

3 pp., 4to.

Edgeworth's Town, 24th February, 1814. **£2 10s**

Concerning criticisms of her book "Tales of Fashionable Life," and referring to corrections for the third edition.

"Your most welcome & kind letter was the first that reached us from Scotland about Patronage. We rejoice to find that it has your approbation and we shall console ourselves for the unpopularity which we must expect will be the consequence of decrying the patronage of fashion for daughters & statesmen for sons. We do believe that in all capital cities a great deal of the manoeuv'ring you so well describe goes on; but not more I suppose in Edinburgh than in Dublin & much less than in London. The Scotch have no particular reason to be displeased with us because we have not drawn a patron hunter as a Scotchman nor have we given any trait of national character to either male or female suitors for place or followers of fashion in this book.

"We gave up all the advantages which we might have made of national satire in point of wit, humor and amusement for the honest purpose of attacking patronage in the baseness of its principle & not in any caricature which might be applied to individuals. Yet see how virtue is rewarded in this life! After all these sacrifices I hear that the charge is made against this book of being full of portraits from living characters, not one of which I meant & many of which I do not know." Etc.

792 **EGERTON** (George). **Fantasias.**
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London, 1898. **15s**

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Edinburgh and London, 1884. **£1 1s**

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Edinburgh and London, 1866. **£15 15s**

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Engraved frontispiece of a polo match.

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Each page contains a drawing illustrating the text by Elihu Vedder.
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Printed on 6 pp., without title-page.
FIRST EDITION. Small 4to, *full morocco, t. e. g.* (1868). **£18 18s**
One of a few copies which were privately printed by the Author.
The pamphlet consists of a single sheet folded to form 8 pp. The last leaf is blank.
With an interesting A.L.S. from W. Aldis Wright to Sir Edmund Gosse, in reference to the work.

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Portrait and plates.
FIRST EDITION. 3 vols., crown 8vo, *original cloth.*
London, 1889. **£3 10s**

818 **Letters and Literary Remains.**
THE EDITION DE LUXE. *Portrait.*
7 vols., 8vo, *original art linen, uncut. London,* 1902. **£5 5s**

Fitzgerald (Edward)—*continued.*

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94 pp., 8vo. Dating from 9th July, 1865, to 1st April, 1882.

Bound to 4to *size, in full morocco, richly tooled in gold, lettered on back.* **£105**

Partly unpublished. Eight are entirely unpublished, of the remaining fifteen, two-thirds are published in "Two Suffolk Friends," by Francis Hindes Groome, 1895.

The letters are written principally from Lowestoft, and Fitzgerald gives accounts of his sailing trips and life on board his yacht. The letters constitute the history of his friendship with the skipper of his yacht, Joseph Fletcher, nicknamed "Posh" by Fitzgerald. The last two letters are written in a shaky hand, very late in life. One is dated 1st April, 1882, fourteen months before Fitzgerald's death; the other is undated, but of apparently a later date. The first of these refers to his old age; to his friend and biographer, Aldis Wright; and to George Borrow, the Author. The last letter mentions George Crabb's (the Poet) grandson (Rector of Merton, in whose house Fitzgerald died), and is unpublished.

". . . On Monday 19 I am going to G. Crabbe's at Merton to meet Aldis Wright. Mrs. Edwards was here yesterday; well I believe, though sincerely inconsolable as yet, and disfiguring herself with such a catafalque of weeds as any Hypocrite might wear." Etc.

This correspondence was also used by A. C. Benson for Fitzgerald's Biography in the "English Men of Letters" series.

821 **Autograph Letter Signed (with Initials) to the same.**

4 pp., 8vo. *Woodbridge* (*20th April,* 1877). With addressed envelope. **£5 5s**

"I only found Southwell on returning home two days ago. Thank you for it; these local Accounts are always very pleasant to me: I shd. have liked a little more about the Country, round about—with a little Map even! Surely, the Photo of the Minster is good. I fancy I recognize it from the glimpse I once had—or dreamt I had in passing through the Town. The organ, I read, is by a German 'Smith': I suppose Schmidt, 'Father Schmidt,' who built the renowned Trio of Organs at Trinity, Cambridge, Yarmouth, and the London 'Temple,' all of them fine fellows." Etc.

Fitzgerald (Edward)—*continued.*

822 **Autograph Letter Signed " Littlegrange " to Miss A. Biddell.**

4 pp., 8vo. (*Woodbridge, 20th February*, 1883.) **£5 5s**

" . . . I do not remember what I said to you about my Death, something about my Will, I believe, in connection with G. Rowe. I do not want to make a martyr of myself before my time, but certainly one should set one's house in order when one is on the verge of 75, an age which none of my family have over-stepped except my sister Jane Wilkinson who keeps herself as yet evergreen among the olive trees of Florence." Etc.

JAMES FLECKER.

823 **The Bridge of Fire.**

FIRST EDITION. Square 12mo, *original paper wrappers, uncut. London*, 1907. **£2 10s**

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8 pp., small 4to, *original wrappers.* (1915.) **£3 3s**

One of 20 copies privately printed by Clement Shorter for distribution among his friends.

This Poem first appeared in " The Sphere " February 27, 1915.

825 **Collected Prose.**

FIRST EDITION. Post 8vo, *original cloth. London*, 1920. **£1 5s**

826 **God Save the King.**

12 pp., small 4to, *original green wrappers* (1915). **£3 3s**

One of 20 copies privately printed by Clement Shorter for distribution among his friends.

This Poem and the accompanying Foreword appeared in " The Sphere " for January 16, 1915.

827 **The Grecians:** A Dialogue on Education.

Post 8vo, *original cloth, uncut, t. e. g. London*, 1910. **£2 2s**

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830 **GALE** (Norman). **A Country Muse.** The Two Series.

FIRST EDITION. 2 vols., 12mo, *original cloth, uncut. London,* 1892-3. **£2 15s**

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832 ——— **A Flight of Fancies.**

FIRST EDITION. Post 8vo, *original cloth, uncut. Rugby,* N.D. **£1 15s**

With a Poem "Knowledge," in Gale's Autograph, and Signed on fly-leaf.

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Galsworthy (John)—*continued.*

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Another Sheaf. 1919.
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Oct. 8. 1926."

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852 **Swan Song.**
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3 pp., 4to. *Greenock*, 16*th May*, 1837. **£7 10s**

Written only two years before his death; speaking of his failing health, and then referring to Canada, whither Stewart was going, and giving him some instructions.

" . . . There is no doubt now that Mineral poison accidentally swallowed nine & twenty years ago is at the bottom of my anomalous palsy. I have now had *twelve* strokes & aggravations, but although my memory is a little impaired, my imagination is also lately occasionally more vivid than it ever was, and my handwriting as you see is better, though changed in its character. In other respects I am as I was a month after my arrival here.

" To your letter I will speak freely, remember however it is a man who speaks who is literally ignorant of the present state of the world; first then of the matter nearest your heart. I am *decidedly* favourable to the idea of John settling in Canada. On this General principle that a new country is a *home* for a young man. I have had recently visits from gentlemen both from Van Dieman's Land & New Holland and I do think Canada preferable to either unless a mercantile profession is pursued." Etc.

Galt (John)—*continued.*

861 **Autograph Letter Signed to Dr. Moir.**

3 pp., 4to. *Canada House, London, 4th July,* 1829. **£4 10s**

A long letter referring to his recent sojourn in Canada, also to his writings.

" . . . I have brought home with me a great mass of book-materials—the fruits of my solitary meetes in the Canadian wayside taverns. Part of ' The Landlady ' I have sent to Blackwood, leaving it to himself to publish in the Magazine or otherwise. This has been forced upon me by the manner in which the fair copy & rough draft have been made up by my clerk, by which the series of the chapters is broken into in such a manner that I shall have many pages to rewrite.

" I have heard no literary news since my return, being engaged in wading through the Company's accounts. The labour of this is however nearly over, & then I shall betake me to my papers." Etc., etc.

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" About Ruth! I don't think I shall give away a single copy. I mean to take my copies out in somebody else's books. . . When Ruth will be published whether this year, next, or 10 years hence I don't know. It is not written yet, although Agnes Sanders was told at a Leamington library that it was coming down next day. . . I hate publishing because of the talk people make, which I always feel as a great impertinence, if they address their remarks to me in any way . . . the Scotts were in a state of delight about Esmond which Thackeray had given them." Etc.

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(Continued over)

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"The party was not very lively . . . there was an aesthetic artist there, real genuine sort, who drank in the Elgin marbles for recreation. No wonder. Du Maurier hates them. . . The other day I heard I was 60. To-day I hear I'm making 2,000 a year." Etc.

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"I've been to the Lockers. I think they liked the drawings, they said they did and were very nice and pleasant. Mr. Locker gave me his London Lyrics and Mrs. Locker gave me a book of hers, they are so nice to talk to." Etc.

". . . I was glad to get the letter from Mrs. Lewes, though I didn't want her to feel she must write! Papa said you would like to see the note so I enclose it with this. Will you mind sending it back to Mr. Evans, *not Post*, for now I've got it I'd like to take care of it." Etc.

". . . I have so many things to do because I can't afford to pay for them to be done and my little better bit of time is taken up writing to Mr. Ruskin every week, but [for] now he can't do things or often go out that means so much to him. Then I am trying to do Childrens Portraits Life Size—in oils, this means giving up a lot of time to practising, a year possibly—and making no money, then I've the House to see to, and my dresses and needlework, and trying to write my life. So you will I think see there is a good deal more than a day's work in each day." Etc.

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This is a most interesting record of Thomas Hardy in his character of an architect, as he goes into minute details concerning the preservation of the Church so as not to interfere with its antiquarian interest. Moreover this is a most personal connection with Hardy, for the memorial service was held in this Church, and his heart is buried there. Furthermore, Hardy's family connections with Stinsford Church date back to the novelist's grandfather, who lived in the parish of Stinsford.

In Mrs. Hardy's new Life of her Husband (where a sketch of Stinsford Church is given as one of the illustrations) she writes as follows :—

"Jemima's husband's father, our subject's grandfather (the first Thomas of three in succession), when a young man living at Puddletown before the year 1800, had expressed his strong musical bias by playing the Violon-cello in the Church of that parish. He had somewhat improvidently married at one-and-twenty, whereupon his father John had set him up in business by purchasing a piece of land at Bockhampton in the adjoining parish of Stinsford, and building a house for him there. On removing with his wife in 1801 to this home (Stinsford) provided by his father John, Thomas Hardy the First (of these Stinsford Hardys) found the church music there in a deplorable condition, it being conducted from the gallery by a solitary old man with an oboe. He immediately set himself, with the easy-going vicar's hearty concurrence, to improve it, and got together some instrumentalists, himself taking the bass-viol as before, which he played in the gallery of Stinsford Church at two services every Sunday from 1801 or 1802 till his death in 1837, being joined later by his two sons, who, with other reinforcement, continued playing till about 1842, the period of performance by the three Hardys thus covering inclusively a little under forty years.

"It was, and is, an interesting old church of various styles from Transition-Norman to late Perpendicular. In its vaults lie many members of the Grey and Pitt families, the latter collaterally related to the famous Prime Minister; there also lies the actor and dramatist William O'Brien with his wife Lady Susan, daughter of the first Earl of Ilchester.

"In this church the Hardys became well known as violinists, Thomas the

(Continued over)

Hardy (Thomas): **Notes on Stinsford Church**—*continued.*

Second, the poet and novelist's father aforesaid, after his early boyhood as chorister beginning as a youth with the 'counter' viol, and later taking on the tenor and treble.

"They were considered among the best church-players in the neighbourhood, accident having helped their natural bent. This was the fact that in 1822, shortly after the death of the old vicar Mr. Floyer, the Rev. Edward Murray, a connection of the Earl of Ilchester, who was the patron of the living, was presented to it. Mr. Murray was an ardent musician and performer on the violin himself, and the two younger Hardys and sometimes their father used to practise two or three times a week with him in his study at Stinsford House, where he lived instead of at the Vicarage.

"As if the superintendence of the Stinsford choir were not enough distraction from business for Thomas Hardy the First, he would go whenever opportunity served, and assist other choirs by performing with his violincello in the galleries of their parish churches, mostly to the high contentment of the congregations. Although Thomas the Third had not come into the world soon enough to know his grandfather in person, there is no doubt that the description by Fairway in The Return of the Native of the bowing of Thomasin's father, when lending his services to the choir of Kingsbere, is a humorous exaggeration of the traditions concerning Thomas Hardy the First's musical triumphs as locum-tenens.

Thomas Hardy wrote a sonnet on his mother setting eyes on his father in the choir of Stinsford Church, as follows :—

A CHURCH ROMANCE.
(Mellstock, circa 1836).

"She turned in the high pew, until her sight
Swept the west gallery, and caught its row
Of music-men with viol, book, and bow
Against the sinking, sad tower-window light.
"She turned again; and in her pride's despite
One strenuous viol's inspirer seemed to throw
A message from his string to her below,
Which said: 'I claim thee as my own forthright!'"
"Thus their hearts' bond began, in due time signed,
And long years thence, when Age had scared Romance
At some old attitude of his or glance
That gallery-scene would break upon her mind,
With him as minstrel, ardent, young, and trim,
Bowing 'New Sabbath' or 'Mount Ephraim.'"

926 **Autograph Letter Signed "T. H." to Captain Adam.**
1 page, 8vo. *Max Gate, 30th March,* 1910. **£15 15s**

". . . Certainly I approve of the list of names you send, except perhaps that of 'The Octagon,' of 'Obelisk.' As this name was succeeded by 'The Town Pump,' which has ceased to be a pump, it might be well to say 'Town Pump' formerly the site of The Octagon."

927 **Autograph Letter Signed to Miss Charlotte Mew.**
2 pp., 12mo. *Max Gate, 28th October,* 1919. **£7 10s**

"I . . . thank you for the beautiful poem you wrote in the volume made up by my poet friends, without my knowledge, which reached me about 10 days ago, having been delayed I believe by the binder.

"I shall always value the MS. & keep it for your sake, as will my wife also."

Hardy (Thomas)—*continued.*

WITH AUTOGRAPH LETTER OF HARDY INSERTED.

928 **The First Editions of the Writings of Thomas Hardy and their values:** A Bibliographical Handbook for Collectors, Booksellers, Librarians and Others. By Henry Danielson.

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£14 14s

No. 11 of eighteen copies only issued on Hand-made Paper.

This copy is from the Library of Clement Shorter with his bookplate inside cover, and inserted an interesting Autograph Letter of Hardy to Shorter, in which he writes :—

" Here are some verses that you may print for the sum you mention—which I don't think they are worth. The condition is that I may claim them whenever I publish a volume, or in a year.

" I can find nothing else of a topical nature. But if you prefer I can send something *longer* instead, though it wd have no bearing upon current events."

929 **Johnson** (Lionel). **The Art of Thomas Hardy.**

With a portrait etched from life by William Strang, and a Bibliography by John Lane.

FIRST EDITION. Post 8vo, *original buckram, uncut. London,* 1894. **£3 3s**

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930b **A very clever Pen and Ink Portrait** of this celebrated Author, drawn by the artist, A. Wolmark, and showing the head of Thomas Hardy, almost life size.

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Signed by Hardy himself, with his full signature, *Thomas Hardy,* and further signed and dated by the Artist, *Wolmark,* 1926. **£45**

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931 **HARRISON** (Frederic). **Nicephorus:** A Tragedy of New Rome.

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933 **HAYLEY** (William, "The Hermit.") **Autograph Letter Signed "Hermit" to Lady Donegall.**

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Entirely concerning his proposal to spend a few guineas of the money which Romney had left him, on a memorial to that artist.

". . . . As my dear Romney had the kindness to leave me a pecuniary Legacy I want to lay out a few Guineas of it in a little Memorial that will bring him every day at a certain hour most agreeably to my tender Recollection. As the Painter & the Poet have enjoyed so many social Noon-tide Cups of Coffee together after their Morning studies I want to have a dozen Coffee Cups made of our most elegant China after a fancy of my own. I would have a wreath of flowers, only the red Fusia & the black lotus mixed alternately & running round the top of the Cup—under the Flowers as a central ornament a Golden Pallet & pencils—& at the bottom the name Romney formed of large letters made of diminutive flowers in such a manner as to extend round the lower part of the Cup." Etc.

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that he reads).
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Our lips in honest Saxon phrases
Say God be with him till he stands
His feet amid his English daisies!

. . . . .

"Tis here we part. For other eyes
The busy deck, the fluttering stream,
The dripping arms that plunge and rise
The waves in foam, the ship in tremor,
The kerchiefs waving from the pier.
The cloudy pillar gliding o'er him,
The deep blue desert lone and drear
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"You know what a state we are in here. But you do not know—you cannot know—that the sense of national life and unity throughout the free States is the

(Continued over)

Holmes (Oliver Wendell): **A.L.S. to F. Locker (Lampson)**—*continued.*

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" I am to be pensioned off and virtually give up the Magazine—for eight pages a month would not allow even the carrying on the novel—which I presume Ward is then to assume." Etc.

" . . . My own impression is that Ward is very anxious to inform the world that he has procured me a pension, and would like to publish my Correspondence with Sir R. Peel along with one of his own.

" As regards the Magazine, had his intentions been merely what he professes nothing could be more simple. To resign it to me, glad that I could resume it, holding himself ready to afford future help if needed. But he surely did not consider *me* when he formed a scheme for turning the Mag. into a political one, and told me in answer to my protest that he did not care for my prospectus. And it was part of his plan no doubt to make it the organ here, of Fourrierism, and his French Journalists, whom he corresponds with. All I got for my interference on my own behalf was the imputation of editorial jealousy."

Hood (Thomas)—*continued.*

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The second volume is similiarly treated with " Nagaina " the Cobra, and " Kotick " the White Seal, forming the dominant features. The animals and birds are realistically inlaid, and tiny Burmah rubies are used to form their eyes.
The doublures are decorated with panel lines and quotations from " The Law of the Jungle " tooled in gold with heads of animals in each corner. The edges of the books are gilt and slightly gauffered.

1104 **The Second Jungle Book.**
With decorations by J. Lockwood Kipling.
Second Edition. Post 8vo, *original cloth gilt, g. e.*
London, 1895. **£3 3s**
Presentation Copy from the Illustrator, with Signed Autograph Inscription.

Kipling (Rudyard)—*continued.*

1105 **Just So Stories,** for Little Children.
With illustrations by the Author.
FIRST EDITION. Small 4to, *original illustrated cloth.*
London, 1902. **£16 16s**

1106 **Letters of Marque.**
FIRST EDITION. 8vo, *original red and blue cloth binding.*
Allahabad, Wheeler, 1891. **£42**

1107 **Many Inventions.**
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1893. **£5 5s**

1108 **Mesopotamia.**
FIRST EDITION. Post 8vo, *original wrappers.*
New York, Doubleday, Page and Co., 1917. **£14 14s**
A few copies Privately Printed for Copyright Purposes.

1109 **Message.** (Address delivered by Mr. Rudyard Kipling at Folkestone, on February 15, 1918.)
12 pp., 12mo, *original wrappers.*
London, W. H. Smith and Son, 1918. **5s**

1110 **On Dry-Cow Fishing as a Fine Art.**
FIRST EDITION. Post 8vo, *boards, as issued.*
Cleveland, The Rowfant Club, 1926. **£65**
One of 176 copies only printed for the Rowfant Club by Bruce Rogers.

1111 **Pilgrims Way.**
FIRST EDITION. Post 8vo, *original wrappers.*
New York, Doubleday, Page and Co., 1918. **£14 14s**
A few copies Privately Printed for Copyright Purposes Only.

1112 **Plain Tales from the Hills.**
Second Edition. Post 8vo, *original cloth, uncut.*
Calcutta, 1889. **18s**
In this Second Edition the text was revised.

Kipling (Rudyard)—*continued.*

1113 **A Rector's Memory.**

FIRST EDITION. Post 8vo, *original wrappers.*
New York, Doubleday, Page and Co., 1926. **£14 14s**

A few copies Privately Printed for Copyright Purposes.

1114 **The School Budget,** "Published Fortnightly by boys for boys."

Vol. I, Nos. 13 and 14.

The two Parts, 12mo, *original pink paper wrappers, with the title on front cover.* **£60**

These are the two numbers containing Kipling contributions, as described in Livingston's Bibliography.

No. 13 comprises : Saucy and Piquant, May 14, 1898, p. 1; Kipling letter, pp. 1-3; school notes, pp. 4, 5, 8-10; illustrations, pp. 6, 7; puzzle competition, p. 10; cricket notes, p. 11; village notes, p. 12.

No. 14 comprises : Saucy and Piquant, May 28, 1898, p. 1; The Lion's Cage, and Letter from Max Beerbohm, p. 2; portrait of Kipling by Max Beerbohm, p. 3; Holiday Adventures, by Gilbert L. Jessop, pp. 4, 5; illustrations (More Village Celebrities), pp. 6, 7; The Cantab, A Review by the Early Bird, p. 8; school notes, pp. 9, 10; cricket notes, p. 11; village notes, p. 12.

1115 **The Science of Rebellion:** A Tract for the Times. Specially written for the Imperial South African Association.

FIRST EDITION. 10 pp., 8vo, *original grey paper wrappers.*
London (1901). **£25**

1116 **Sea and Sussex.** From Rudyard Kipling's Verse.

With an introductory poem by Rudyard Kipling.
Illustrated by Donald Maxwell.
FIRST EDITION. 4to, *original buckram. London,* 1926. **15s**

1117 **The Seven Seas.**

FIRST EDITION. Post 8vo, *original buckram, uncut, t. e. g.*
London, 1896. **£3 15s**

WITH KIPLING'S AUTOGRAPH SIGNATURE.

1118 **The Seven Seas.**

FIRST ILLUSTRATED EDITION. 8vo, *original buckram, uncut, t. e. g.*
New York, 1905. **£14 14s**

With Rudyard Kipling's Autograph Signature on title, the printed "Rudyard Kipling" being struck through by Kipling himself.

Kipling (Rudyard)—*continued.*

1119 **Soldiers Three.** A Collection of Stories.

FIRST EDITION. 8vo, *original pictorial wrappers, with new back strip. Allahabad*, 1888. **£45**

1120 **A Song of the English.**

With 16 full-page coloured plates, together with illustrations in the text by W. Heath Robinson.

Square royal 8vo, *original cloth gilt. London*, N.D. **£1 5s**

1121 **Songs of the Sea.** From Rudyard Kipling's Verse.

With numerous coloured and other illustrations by Donald Maxwell.

LARGE PAPER COPY. 4to, *original half vellum, uncut, t. e. g. London*, 1927. **£5 5s**

One of 500 copies on Large Paper with Rudyard Kipling's Autograph Signature.

1122 **Stalky & Co.**

FIRST EDITION. Post 8vo, *original cloth. London*, 1899. **£6 6s**

1123 **Supplication of the Black Aberdeen.**

With drawings by G. L. Stampa.

8vo, 4 pp. and cover. 1927. **10s 6d**

1124 **The Supports.**

FIRST EDITION. Post 8vo, *original wrappers. New York, Doubleday, Page and Co.*, 1919. **£14 14s**

A few copies Privately Printed for Copyright Purposes Only.

1125 **Traffics and Discoveries.**

FIRST EDITION. Post 8vo, *original cloth, t. e. g. London*, 1904. **£3 3s**

1126 **Under the Deodars.**

THE FIRST INDIAN EDITION. 8vo, *half red morocco, uncut, g. e. (original covers back and front and the advertisements). Allahabad*, 1888. **£14 14s**

Kipling (Rudyard)—*continued.*

1127 **White Horses.**
FIRST EDITION. 12mo, *original wrappers.*
London, Printed for Private Circulation, 1897. **£32 10s**

1128 **The Years Between.**
FIRST EDITION. 8vo, *original half vellum, uncut, t. e. g.*
London, 1919. **£12 12s**
One of 30 copies only on Japanese vellum.

1129 **Letters Addressed to A. P. Watt.**
F'cap. 8vo, *original wrappers, uncut.*
London, Privately Printed, 1898. **£1 5s**
Contains Letters from Rudyard Kipling, Thomas Hardy, H. Rider Haggard, Wilkie Collins, and others.

1130 **Cuentos de las Montanas.** (Plain Tales from the Hills). Traducidos del Inglés por D. Augustin Fernando de la Serna.
Post 8vo, *original wrappers. Madrid,* 1900. **10s 6d**

1131 **Debet og Credit.**
Post 8vo, *original wrappers. Copenhagen,* N.D. **10s 6d**

1132 **Det Indiske Halsbaand** (The Naulahka). Roman af Rudyard Kipling og W. Balestier.
Post 8vo, *original wrappers. Copenhagen,* N.D. **10s 6d**

1133 **El Libro de las Tierras Virgenes.**
With numerous illustrations.
8vo, *cloth. Barcelona, Gustavo Gili,* 1921. **£1 1s**
An excellent translation in Castillian by Ramon D. Peres, of *The Jungle Book* and *The Second Jungle Book*, which the translator has incorporated into one volume, with illustrations by José Triado, and a short biography of Rudyard Kipling.

1134 **Kipling** (R.). **Fletcher** (C. R. L.). **A History of England,** by C. R. L. Fletcher and Rudyard Kipling.
With illustrations by Henry Ford.
FIRST EDITION. 4to, *cloth, t. e. g. Oxford,* 1911. **£1 10s**

1135 **Livingston** (Flora). **Bibliography of the Works of Rudyard Kipling.**
With facsimiles.
8vo, *original buckram, uncut, t. e. g.*
New York, 1927. **£2 12s 6d**

1136 **LAMB** (Lady Caroline). **Glenarvon.**

FIRST EDITION. 3 vols., 12mo, *original boards (strengthened with linen on backs, one label missing), uncut. London,* 1816. **£21**

1137 ——— **Graham Hamilton.**

FIRST EDITION. 2 vols., 12mo, *new half calf. London,* 1822. **£3 3s**

1138 ——— **Autograph Letter Signed.**

4 pp., 4to. *Melbourne House.* N.D. (*Circa* 1822). **£2 10s**

An interesting letter probably referring to her book "Graham Hamilton," which was sent to Colburn's in 1820, with an earnest injunction neither to name the author nor to publish it at that time.

". . . The reason I said my novel is out is that I told Colburn he might now print it, he having, poor Man, had it I really think a year and a half under way." Etc.

CHARLES LAMB.

BEAUTY AND THE BEAST, "SURPRISE" ISSUE, 1811.

1139 **Beauty and the Beast:** or, A Rough Outside with a Gentle Heart. A poetical version of an ancient tale. Adorned with a series of elegant engravings.

THE EXTREMELY RARE FIRST EDITION, *with the plates in colours.* 16mo, *in the original printed wrappers, uncut, as issued. London, Printed for M. J. Godwin* (1811). **£250**

This is the "Surprise" issue, and was issued with the printed wrapper serving as title-page.

BEAUTY AND THE BEAST, "SURPRIZE" ISSUE, 1811.

1140 **Beauty and the Beast.**

Another Copy of the FIRST EDITION, *with plain plates, and in the original blue wrappers, bound in full levant morocco by Morrell, t. e. g.* (*London, Printed for M. J. Godwin,* 1811.) **£150**

This is the "Surprize" issue. The wrappers vary from the previous copy—the back wrapper is entirely blank, the front wrapper contains the woodcut illustration "*Go, be a Beast!*" but without being so lettered. This is an interesting variant from the previous copy, and, like same, is one issued without a title-page.

Lamb (Charles)—*continued.*

1141 **Beauty and the Beast:** or, The Enchanted Rose. A Poetical version of an ancient tale.

Illustrated with a series of engravings, and Beauty's Song at her Spinning Wheel; set to music by Mr. Whittaker.

Second Edition. 16mo, *boards, leather back.*

London, William Jackson and Co. at the Juvenile Library, 1825.

£150

This is a copy with the plates in colours, and with the Music of Beauty's Song printed on two sheets. Both covers carry the woodcut illustration, with the lettering "*Go, be a Beast! Homer.*"

The text of the present copy belongs to the "Surprise" issue of the first edition, the words Second Edition on the title-page being therefore misleading. Probably the unsold copies were bought up by Jackson after Godwin's failure as publisher in 1822, and issued with a new title-page. NO OTHER COPY WITH THIS TITLE-PAGE APPEARS TO BE KNOWN.

1142 **A Brief History of Christ's Hospital,** with a List of the Governors. F'cap. 8vo, *half calf. London,* 1830. **£1**

THE EXCESSIVELY RARE BOSTON ISSUE.

1143 **Poetry for Children, Entirely Original.** By the Author of "Mrs. Leicester's School."

12mo, *in the original binding of boards, leather back, preserved in a morocco pull-off case.*

Boston, Published by West and Richardson, 1812. **£250**

This, the First American Edition of "Poetry for Children," is equally as rare as the first edition published in London in 1808. Lamb, in a letter to Mrs. Norris in 1833 referring to "Poetry for Children," stated :—

"The first volume printed here is not to be had for love or money, not even an American edition of it. It is much the same as the London one."

This American edition included only 81 out of the 84 pieces of the first edition.

We are unable to trace a reference to the sale of a copy in any of the American Auction Sale Records.

Lamb (Charles)—*continued.*

1144 **Prince Dorus:** or, Flattery put out of Countenance. A Poetical version of an ancient tale.

Illustrated with a series of elegant engravings.

THE EXCESSIVELY RARE FIRST EDITION AND A COPY WITH THE PLATES COLOURED.

16mo, *full levant morocco, g. e., by Broca.*

London, Printed for M. J. Godwin, 1811. **£375**

A GENUINE COPY OF THE FIRST ISSUE OF THIS EXCESSIVELY RARE BOOK. The plates are said to have been designed by Miss Flaxman, sister of the sculptor, but it is also stated that they are by William Blake.

1145 **Satan in Search of a Wife.**

FIRST EDITION. F'cap. 8vo, *full morocco gilt, g. e.*

London, 1831. **£22 10s**

1146 **Works.** Edited with Introduction and Notes by Alfred Ainger.

EDITION DE LUXE. 12 vols., 8vo, *original art cloth, uncut.*

London, 1899. **£14 14s**

1147 **The Letters of Charles Lamb,** in which many mutilated words and passages have been restored to their original form; with letters never before published and facsimiles of Original MS. Letters and Poems.

With an Introduction by Henry H. Harper.

5 vols. (1 vol. folio, 4 vols. small 4to), *original boards.*

Boston, Issued by the Bibliophile Society for Members only. 1905. **£7 15s**

1148 **Charles Lamb and the Lloyds.** Edited by E. V. Lucas.

With portraits.

FIRST EDITION. Post 8vo, *cloth. London,* 1898. **7s 6d**

1149 **Talfourd** (T. N.). **The Letters of Charles Lamb,** with a Sketch of his Life. *With 2 portraits.*

FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut.*

London, 1837. **£2 18s**

Lamb (Charles)—*continued.*

1150 **Talfourd** (T. N.). **Final Memorials of Charles Lamb;** consisting chiefly of his Letters not before published with Sketches of some of his Companions.

FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut.*
London, Edward Moxon, 1848. **£4 15s**

1151 **Livingston** (L. S.). **A Bibliography of the First Editions in Book Form of the Writings of Charles and Mary Lamb Published Prior to Charles Lamb's Death in 1834.**

With portraits and facsimiles.
8vo, *buckram, uncut.*
New York, Printed for J. A. Spoor at the De Vinne Press, 1903.
£5 5s

One of 100 copies only.

1152 **Autograph Note Signed by Charles Lamb.**
£31 10s

An invitation entirely in the hand of Charles Lamb and signed by him.
"An accident prevents the pleasure we expected in seeing you on Monday; pray come on Wednesday Evens. instead."
The edges have been cut off round the letter, but the text is intact.

WALTER SAVAGE LANDOR.

1153 **An Address to the Fellows of Trinity College, Oxford, on the Alarm of Invasion.** With a note by T. J. Wise.

4to, *original wrappers, uncut.*
London, Printed for Private Circulation only, 1917. **£4 4s**

One of 300 copies only.
"The following Address was originally written by Walter Savage Landor in 1798. It formed a portion of the projected volume of Poems prepared by him for publication in 1800, in which year it was extended and revised. The volume in question was actually set up in type but held back from the press and eventually a considerable portion of its contents including the (present) Address was withdrawn. The remaining portion was finally published in 1802 under the title 'Poetry by the Author of Gebir'."

1154 **A Biography of John Forster.**

Engraved titles and portraits.
FIRST EDITION. 2 vols., thick post 8vo, *original cloth, uncut.*
London, 1869. **£1 10s**

Includes original matter by Landor now First Published.
With John Drinkwater's Signature in each volume and Manuscript Note by him.

Landor (Walter Savage)—*continued.*

1155 **Garibaldi and The President of the Sicilian Senate.** (An Imaginary Conversation).

FIRST EDITION. Small 4to, *original wrappers, uncut.*
London, Printed for Private Circulation Only, 1917. **£4 4s**
Edition limited to 30 copies.

1156 **The Last Fruit off an Old Tree.**

FIRST EDITION. Post 8vo, *cloth.*
London, Moxon, 1853. **£1 16s**
From Sir Edmund Gosse's Library, with bookplate.

1157 **A Letter** (believed to be hitherto unpublished) by W. S. Landor, to Mrs. Southey.

4 pp., 8vo, *wrappers.* 1929. **10s 6d**
One of 21 copies printed by E. H. Blakeney, at his Private Press, Winchester.
This is a letter to Mrs. Southey concerning Wordsworth's "insolent words." These words were a statement that he "would not give 5/- for all the poetry that Southey ever wrote."

1158 **A Modern Greek Idyl.**

FIRST EDITION. Small 4to, *original wrappers, uncut.*
London, 1917. **£4 4s**
One of 30 copies printed for Private Circulation Only.

1159 **Mr. Landor's Remarks on a Suit Preferred against him at the Summer Assizes in Taunton, 1858, illustrating the Appendix to His Hellenics.**

8 pp., 8vo, as issued. *London*, 1859. **£63**
Together with the written copy of same in a stranger's hand, "That the Printers might not have knowledge of Mr. Landor's handwriting." Signed by G. J. Holyoake.
Together with A.L.S. from W. H. Ashhurst relating to the REMARKS, and a letter from Holyoake to Landor regarding the printing of same.
Mr. Thomas James Wise in his Landor Library states:
"No copy in its issued state is at present available, the present is a finally corrected proof and is printed upon thin blue tinted paper. As will be seen from a glance at this facsimile the publisher's imprint is in the form of a stereotype device. But doubtless as an act of precaution this device was removed before publication."
Enclosed in buckram case.

1160 **On Tyrannicide** (To Miss J. Meriton White).

1 page, small 8vo. *Circa* 1856. **£18 18s**
This leaflet is unrecorded and is headed "Walter Savage Landor, On Tyrannicide (Miss J. Meriton White)." Enclosed in buckram case.

Landor (Walter Savage)—*continued.*

1161 **A Poet's Dream.**

FIRST EDITION. F'cap 8vo, *original wrappers, uncut. Edinburgh, Printed for Private Distribution*, 1928. **£3 3s**

One of 35 copies only.

1162 **A Reply from the "Den."**

First Separately Published Edition (Reprinted from the "Daily News," March 15, 1858). On 1 page, 8vo. **£30**

The leaflet is headed as follows :—

["At the time when Orsini's name became famous in Europe, England was called by the French Government a 'Den of Assassins,' and certain French Colonels threatened to put in a personal appearance in London. The following reply was given by Walter Savage Landor"].

Neither Wise and Wheeler's Bibliography of Landor, or T. J. Wise's Landor Library, record this printing of the poem as a leaflet.

Enclosed in buckram case.

1163 **To Elizabeth Barrett Browning** and other Verses.

FIRST EDITION. Small 8vo, *original wrappers, uncut. London, Printed for Private Circulation only*, 1917. **£4 4s**

Edition limited to 30 copies.

ORIGINAL MANUSCRIPT.

1164 **Letter from W. S. Landor to R. W. Emerson.**

THE ORIGINAL AUTOGRAPH MANUSCRIPT, on 5 pp., 4to.

Together with 2 Autograph Letters Signed by G. J. Holyoake, one of which points out two errata in the printed copies. Also a short letter from Emerson, 2 pp., undated. **£120**

The Pamphlet was afterwards published at Bath about 1856, and forms 24 pp.

"In 1833 Emerson dined with Landor at his Fiesulan Villa. In English Traits published in 1856, Emerson gave a brief account of his visit to Landor. This elicited the above open Letter. In his pamphlet Landor declared that he had read English Traits with great pleasure, but he seems to have been nettled at Emerson's omission to express boundless admiration for his collection of pictures, and for Southey's Poetry, as well as at the repetition by his American guest of a remark by Carlyle."—Landor Bibliography.

1165 **Works and Life.**

Portrait.

8 vols., 8vo, *full tree calf, gilt, m. e. London*, 1876. **£12 12s**

Landor (Walter Savage)—*continued.*

1166 **A Bibliography of the Writings in Prose and Verse of Walter Savage Landor,** by Thomas James Wise and Stephen Wheeler.

Illustrated with numerous facsimiles.

Small 4to, *original boards, uncut. London,* 1919. **£2 2s**

1167 **Autograph Letter Signed to Miss Mackenzie.**

2 pp., 4to. (*Florence, 22nd May,* N.Y.). **£10 10s**

" . . . I wish you had the patience to transcribe my Godiva. I myself let many things pass and disappear, merely for the sake of avoiding the transcript of them. My very best and most liveliest thoughts, and even my strongest and most sustained arguments have never been even written down by me, partly from pure idleness, and partly lest any bodily occupation or movement should disturb the delightful state of my intellect at the time. These, like slighted women, may indeed return again, but never with their first warmth. They have their hearts too and half lose them at neglect. As for my Godiva, she will make many bright eyes brighter, many tender breasts tenderer, many good souls better—and, what amuses me to think of—among those who doubt and argue whether the story is well written or badly." Etc.

1168 **Autograph Manuscript Signed (twice).**

2 pp., 4to. N.D. **£6 6s**

An interesting manuscript relating to Sicily, concluding with a verse of nine lines, which reads :

" Sicily."

" Again her brow Sicaria rears
Above the tomb : two thousand years
Have smitten sore her beauteous breast
And war forbidden her to rest
Yet War at last becomes her friend
And shouts aloud,
Thy grief shall end
Sicaria! hear me! rise again!
A homeless hero breaks thy chain."

ANDREW LANG.

1169 **A Collection of His Esteemed Fairy Books.** All with illustrations by H. H. J. Ford, G. P. Hood, and L. Speed.

Forming 18 vols., *in the original various coloured cloth, gilt, g. e. London,* 1889-1913. **£16 16s**

Comprising :—Blue Fairy Book; Yellow Fairy Book; Violet Fairy Book; Lilac Fairy Book; Strange Story Book; Red Romance Book; Grey Fairy Book; Pink Fairy Book; Crimson Fairy Book; Olive Fairy Book; Book of Romance; True Story Book; Green Fairy Book; Brown Fairy Book; The Book of Princes and Princesses; Red Fairy Book; Red Book of Animal Stories; Orange Fairy Book.

Lang (Andrew)—*continued.*

LARGE PAPER COPY ON JAPANESE PAPER.

1170 **Aucassin and Nicolete.**
Large Paper Copy on Japanese Paper.
Royal 8vo, *original Japanese vellum covers.*
London, 1887. **£6 10s**
Only 63 copies printed on Japanese paper, with frontispiece in two states.

1171 **Aucassin and Nicolete.** Ordinary Issue.
FIRST EDITION. F'cap 8vo, *original wrappers, uncut.*
London, 1887. **£3 15s**

1172 **Ballads and Lyrics of Old France,** with other Poems.
FIRST EDITION. F'cap 8vo, *original cloth, uncut.*
London, 1872. **£3 10s**

1173 **Ballads and Lyrics of Old France.**
FIRST EDITION. Post 8vo, *half morocco, uncut, original covers bound in at end. London*, 1872. **£1 10s**

1174 **Ballads of Books.**
FIRST EDITION. Royal 8vo, *half morocco, uncut, t. e. g.*
London, 1888. **£1 10s**
With A.L.S. of Lang inserted.

1175 **The Blue Poetry Book.**
With numerous illustrations by H. J. Ford and Lancelot Speed.
Large Paper Copy of the First Issue.
Royal 8vo, *original boards, uncut. London*, 1891. **£1 1s**
Only 150 copies printed.

1176 **Cock Lane and Common-Sense.**
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1894. **10s 6d**

1177 **He.** By the Author of "It," "King Solomon's Wives," and "Bess."
FIRST EDITION. Post 8vo, *original pictorial wrappers, uncut.*
London, 1887. **£3 3s**
One of the Special Issue on large hand-made paper, of which only 25 copies were printed.

Lang (Andrew)—*continued.*

1178 **He.** By the Author of "It," "King Solomon's Wives," and "Bess."
FIRST EDITION. Post 8vo, *original pictorial wrappers, uncut.*
London, 1887. **£4 10s**

One of the Special Issue on large hand-made paper, of which only 25 copies were printed.

Presentation Copy, with inscription by the Author on fly-leaf :—

"W. B. Richmond he
is requested to cherish this shadow of
She.
A. L."

1179 **Letters to Dead Authors.**
FIRST EDITION. 12mo, *original half vellum, uncut, t. e. g.*
London, 1886. **15s**

Clement Shorter's copy, which has inserted an interesting letter from Andrew Lang to himself :—

". . . . In *Letters to Dead Authors*, that popular work (2/6 nett) you will find the Omar Poem. Real genius is neglected and the wicked man (Alfred Austin) is exalted. O Pye and Cibber, welcome him as keen as possible. Well, of Lewis and Edwin, Alfred is the best, and Algernon and William were not on, and

Watson
Johnson
Thompson
Benson
Dobson
Davidson
} may wait."

1180 **Ode on a Distant Memory of "Jane Eyre."**
FIRST EDITION. Small 4to, *original wrappers.*
London, Privately Printed, Circa 1918. **£4 4s**

One of 25 copies printed by Clement Shorter for distribution among his friends.

1181 **Old Friends.** Essays in Epistolary Parody.
With frontispiece.
FIRST EDITION. Post 8vo, *original cloth, uncut, t. e. g.*
London, 1890. **8s 6d**

With Autograph Signature of Lang inserted.

1182 **Perrault's Popular Tales.** Edited from the Original Editions, with Introduction, etc., by Andrew Lang.
FIRST EDITION. Post 8vo, *original half vellum, uncut.*
Oxford, at the Clarendon Press, 1888. **12s 6d**

1183 **Tenui Victu contentus Ingluviem Fuge.** Translated into English by Andrew Lang.
FIRST PROOF COPY, *with corrections by Colonel Prideaux.*
Square 8vo, *original wrappers, uncut.* 1912. **£2 2s**

Only 13 copies privately printed.

Lang (Andrew)—*continued.*

1184 **Tenui Victu contentus Ingluviem Fuge.** Translated into English by Andrew Lang.

SECOND PROOF COPY, *with corrections by Colonel Prideaux.*

Square 8vo, *original wrappers, uncut.* 1912. **£2 2s**

One of 13 copies privately printed.

1185 **Autograph Manuscript Signed entitled " An Introduction to Folk Lore. By Marian R. Cox."**

14 pp., 4to. **£10 10s**

An interesting article discussing Marian R. Cox's " Introduction to Folk Lore."

" . . . . If Miss Cox's very readable ' Introduction to Folklore ' reaches the public, and stimulates collection, it will have done its duty. Miss Cox is known as the author of the best single study of one popular tale, her erudite collection of variants on the theme of ' Cinderella.' In the ' Introduction ' she is too wise to frighten the timid by a display of learning, she gives fact, and theories without references to original sources. As to her theories, I cannot well criticise some of them, which are, more or less, ' my own invention.' The savage origin of the savage element in civilised, mythologies, the light thrown on popular tales by savage and barbaric belief and custom, are among these points. The ideas are lucidly and persuasively stated by Miss Cox, and on the point of the diffusion of the tales and myth, she does not dogmatise. As to animism, as to the origin of the conception of spiritual beings, she follows Mr. Tylor and Mr. Spencer, which shews some genius for eclecticism. As to the question whether the belief in spiritual beings, may not be due in part, to ' physical ' phenomena, for example to ' veridical hallucinations,' or, in vulgar terminology, to ' ghosts.' Miss Cox ' leaves it wholly aside.' Indeed, if the theme can be treated at all (it is touched on by Mr. Tylor) it requires original research : For example Mr. Tylor gives two or three cases of ' death-wraith,' among the New Zealanders, and I have observed other instances in various savage quarters. Some were ' collective cases,' several people seeing ' the wraith ' at the same time. The curious point is that the Maoris. exactly like superstitious persons, in Europe, inferred that their friend who owned the wraith was dead, as he really was. Now, why do they draw this inference? On Mr. Tylor's theory of savage ideas, they should have inferred that the spirit was taking a stroll apart from the body, because its owner was asleep, or in a trance, for sleep is a daily affair, whereas death comes to each man but once. In one Maori case, the living man was perfectly well, at a distance, but his wife married again." Etc.

1186 **Autograph Manuscript Signed, entitled " The Bronte Myth."**

7 pp., 4to. **£7 10s**

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Moore (George): **In Single Strictness**—*continued.*

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(Continued over)

Moore (George): **The Making of an Immortal**—*continued.*

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"I now see the question of *autumn* in the same light that you do. I decidedly think you have restored the true reading, and shall introduce it into the text. . .

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Scott (Sir Walter)—*continued.*

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This book was no doubt used by Sir Walter Scott in connection with his work on Demonology and Witchcraft.

Enclosed in half morocco case.

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Scott refers to his "Lay of the Last Minstrel," "Marmion," "Don Roderick," "Lady of the Lake," and his Life of Swift which was shortly to be published. He quotes several lines from Swift's satirical lines concerning George I and the Duchess of Kendal, and expresses a desire for Berwick's opinion concerning Swift's correspondence with Vanessa (Mrs. Vanhomrigh) who was devoted to him, their intimacy being described in the poem "Cadenus and Vanessa" written by Swift at Windsor in 1713.

The following short extracts will serve to show the deep interest of these letters.

". . . I am quite happy you like the Lay—it is a wild story wildly told, and though I have no reason to complain of its reception, yet I would rather have the sanction of the few who possess taste like Lady Charlotte Rawdon than the indiscriminating applause of the public." Etc.

". . . I need hardly say that my request refers to my proposed edition of Swift on which I have bestowed a good deal of time and pains, yet find myself very very far from attaining the perfect and intimate acquaintance with the history of that eminent and delightful classic which is necessary to the elucidation of his works, particularly those which are satirical. In those pieces which are connected with Oxford's administration I am tolerably perfect as I have taken pains to make myself intimate both with the general and minute history of that interesting period. I have dipped deep even into the dirty stream of scurvility by which Swift and his friend Pope were assailed during their lives and recovered at the expense of some research and trouble a good many of the precious tomes of the egregious Mr. —— and his associates. . . .

"The writing of Swift as well as his life afford passages to embroil a commentator. The arrangement for example of the different parts of Cadenus and Vanessa has been often allied, and I think always for the worse. The Legion Club and those smaller pieces which are devoted to Irish politics would require many elucidations which I can only hope to procure by mendicating assistance among those of the Irish literati who may think my attempt deserving of it. I do not

Scott (Sir Walter): **8 A.L.S.'s to Rev. Mr. Berwick and Lady Charlotte Rawdon** —*continued.*

intend to confine myself to epistolary solicitation, but if it please God to give me life and health next year I hope to profit by personal solicitation.'' Etc.

'' . . . My bookseller has tantalized me with the hopes of Appolonius this two months, and I have partly delayed writing on that account, not that my verdict on classical matters is worth sixpence, but because if the book had been written in Arabic by so kind a friend, I should have been anxious at least to say I had seen (it). My education was of a very desultory nature, not from want of the kindest paternal, but partly from bad health in early youth, partly from the interruptions, seclusions and indulgences I was too much permitted to study what I liked and when I liked, which was very little and very seldom. To mend the matter, I stuffed my brains with all such reading as was never read and in the department of my memory where should be a Roman Patara lo! there was a witches cauldron. I am more apt to pray to Thor and Woden than Jupiter, think of the fairies oftener than the Dryads, and of Bannockburn and Flodden more than Marathon and Pharsalia.

'' I took the liberty of sending under Miss White's protection an Illustrated copy of the Lay of the Last Minstrel, I wished to add Marmion but could not procure the 4to. I burst soon to send you my new adventure the Lady of the Lake which I hope will serve to while away an idle day, & when I can procure a Marmion the set will be complete.

'' My poem has not interfered with Swift, though my progress has been slacked by other circumstances. In the political tracts respecting Ireland I observe one or two relating to the intended establishment of a Dublin ban & the subscriptions which Swift treats with great ridicule. The Commentator just glances at such a scheme which he says was thrown out in Parliament. I should like to know a little more of the matter & if any one can assist me you can. The Dean's ridicule is generally so peculiarly applicable that the reader loses much by not being made acquainted precisely with the subject in hand. Are there for example any of these subscriptions, papers or copies of them to be had?'' Etc.

'' . . . . Swift is now drawing to a close but I am anxious to have your ideas concerning part of the correspondence with Vanessa which is not published. It is impossible to acquit Swift of great impropriety in that matter though I am convinced there was nothing criminal between the parties. I should like very much to see the letters if you can trust me so far as with the perusal. Of course I will give none of them to the public unless you can think it can be done without disadvantage to the Dean. It is a bitter bad job to get him out of. I will send you the sheets in which I have treated of it as soon as they are printed. Should you think it proper to trust me with the letters they will come quite safe under cover to William Kerr, Esq., General Post Office Edin. and I will return them the same way.

'' Ballantyne has promised to get me the lives, but has not yet done, indeed I have been but a few days in town. For a Northern Athens as Edinburgh has been called by some conceited persons, we are unpardonably slow in getting new publications. So soon as I get them I will see to have them well reviewed in the Quarterly. . . .

'' Dr. King's character of Swift seems very good, I am equally indebted for a copy of it. I observe that in the Deans latter years he corresponded with him repeatedly. To give you some idea of what I have been able to procure I send you enclosed the Booksellers advertisement, I do not pretend to say that what I have got is of great or grave importance but much of it is curious. What do you say to the following lines in the Dean's hand which he has labelled ' A wicked treasonable

(Continued over)

Scott (Sir Walter): **8 A.L.S.'s to Rev. Mr. Berwick and Lady Charlotte Rawdon** —*continued.*

libel I wish I knew the author that I might inform agt. him. You will remember the suspicions that Geo. I. meant to declare a sort of left hand marriage with the Duchess of Kendal & that his princess mother of Geo. II. was supposed to have gone astray with Konigsmark. The lines are in the very bitterest strain of Swift's satire. I quote them from memory.

While the King & his Ministers make such a pother
And all about changing one w—— for another
Thinks I to myself what needs all this strife
His Majesty first had a w—— of a wife
And surely the difference amounts no more
Than that now he has gotten a wife of a w——
Now give me your judgment a very nice case on
Each Queen has a son say which is the base one
Say which of the two is the right Pr. of Wales
To succeed when God bless him His Majesty fails
Perhaps it may puzzle our loyal divines
To unite these two protestant parallel lives
From a left-handed wife & one turned out of doors
Two reputed Kings sons, both true sons of w——'s
No law can determine it which is first oars
But alas poor old Engld. how well thou be master's
For take which you please it must needs be a Bastard.

"I return you the compliments of the season with all my heart—if Swift, though he has cost me a world of labour, has done me no other service than procuring me the pleasure of Dr. Berwick's acquaintance I should be well rewarded for the task I have undertaken. . . .

"Southey has published a Carmen A. . . . which has the greatest merit. I am delighted that the Regent has bestowed the laurel so worthily. It was offered to me in the most handsome manner possible but I had many reasons for declining." Etc.

1546 **Autograph Letter Signed to Sir Francis Freeling.**

1½ pp., 4to. *Edinburgh, 15th February,* 1828. **£35**

An interesting letter concerning the candidature of Mr. Edwards for a certain post.

"I have seen Mr. Edwards and am much pleased with his address and manners and with the literary and professional testimonials which he has produced. This seems to be a general opinion with us here and as Mr. Edwards seems well satisfied, with the principles on which the school is conducted and with the proficiency of the young people and qualifications of the teachers employed I should suppose he has every chance of obtaining the situation should he continue to desire it. . . .

"Mr. Edwards very honourably wished to withdraw his application whenever a doubt occurred to him whether his health would enable him to discharge the duties of a fatiguing duty. But we have recommended to him not to act hastily . . . as I think the situation in other respects will suit him well as he does appear to disapprove of the constitution and rules of the Academy and thinks well of the Directors. The present Rector also thinks highly of Mr. Edwards.

"I will soon send the contribution to the Roxburghe. We had a gallant part of our Bannatyne Club dining together last Saturday in which the worthy Bibliopolists drunk two bottles of claret apiece."

Scott (Sir Walter)—*continued.*

1547 **Autograph Letter Signed to Sir Francis Freeling.**

1½ pp., 4to. *Abbotsford, 16th May,* 1831. **£30**

A letter of great interest, referring to some books which he had presented to a Duchess, and mentioning the severe regimen to which he had been submitted after a paralytic or apoplectic attack which he had suffered some months before.

"It can hardly be necessary to tell you that I will think the books honoured by being placed in her Grace's library . . .

"I am reduced to bread and water, debar'd the use of my pen and even that of my thoughts but I believe it is all for the best and therefore do not grumble in hopes it may keep together what poor faculties I have which is after all better than any creature comforts as the Presbyterians called them. I have had my run." Etc.

1548 **Autograph Letter Signed.**

2 pp., 4to. *Edinburgh, 23rd January,* 1829. **£25**

"Nothing could be more kind and gratifying than your obliging letter which approving as I most highly did of the subject which you have made choice of, I showed in great triumph to Mr. Cadell my publisher who wrote me the enclosed answer respecting his hopes and wishes. His answer which I enclose puts me in mind of that of the sailor when being asked by a friend whether he chose to be treated to a draught of porter or a can of grog replied very considerately he would drink the porter while the punch was making. I should be quite delighted to have the advantage of being registered by your hand in the frontispiece of this same work and eagerly embrace the offer you are so kind as to make me from Sir William Knighton's sketch. I have written to him mentioning your kind intentions in my favour. As to the painting from the antiquary, I anticipate that from your pencil with all your knowledge of character and costume it must be a master piece. But above all take your own time and do not let Cadell's hurry give you any uneasiness. It is exactly on a footing with a scene I have often seen in my younger days of a rowdy beggar who being in the act of being carried in a hand barrow from one farmstead to another, used to call for the Bearers . . . with as much consequence and impatience as a King's messenger ordering out his post horses at an inn." Etc.

1549 **SHARP** (William, "Fiona Macleod.") **Autograph Manuscript of a Story, "The Enchanted Valley."**

15 pp., folio. 1901. **£7 10s**

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The story, or play, comprises two scenes, and does not appear to be completed.

Sharp (William, "Fiona Macleod")—*continued.*

1550 ——— **Typewritten Manuscript Signed "Fiona Macleod," entitled "The Irish Muse."**

44 pp., 4to. With numerous autograph corrections by the Author.

£21

". . . It is urged, and not without show of justice in the plea, that so much of the poetry of Mr. Yeats' and of others to be named with him, is not Irish poetry, as we find in the intense verse of Mangan, or in the light verse of Lever, Moore, and Father Prout, or in the heroic verse of Samuel Ferguson, or in the homely verse and winsome music of Allingham and Alfred Perceval Graves and Jane Barlow, or in the lyrical outcries of the poets of 'The Nation' or in the ruder utterance of the unknown singers who bequeathed their crude but unforgettable national ballads in pieces such as 'The Wearin' o' the Green,' 'The Cruiskeen Laun,' and 'The Shan Van Vocht.' The poetry of Mr. Yeats, and others to be named with him, is certainly not distinctively Irish in this sense. But it must not be overlooked that the poetic spirit in every country has two instinctive movements: to become the colour and sound of the national life in its outward and particular aspects, and to become the colour and sound of the national genius in its inward life and universal appeal. The Poet who ignores the accent of time and place is not necessarily the lesser patriot, the less truly nationalist, than the poet, who, from the quality of his mind and spirit, or from choice, ignores the accent of the Land of Heart's Desire. Nor can we mistake the hidden flower of its mortal life, with its root in time and place and country. . . .

"I confess that I made one mistake when I took up the 'Treasury of Irish Poetry.' That was to read much in it before I read the Introduction to the volume by Mr. Stopford Brooke. The reader should not do likewise. For Mr. Brooke exposes both what were the editorial aims and what are the admitted restrictions of this anthology, and, too accomplished a critic, to allow national predilection to control judgment and taste, admits frankly, in effect, that here we have rather the material and promise of great art than great art itself. I think he sums up admirably what so many have variously said, and all concerned do in one way or the other strongly feel, on the question of the linguistic vehicle for Irish thought and Irish emotion and the Irish genius. 'England naturally wished to get rid of the Irish tongue and was naturally careless of its literature: Ireland itself, and that was a pity, did not care enough about her own tongue to preserve it as a vehicle for literature; and, finally, her poets and thinkers were steadily driven to use the English language.' Much has been lost by this distinction of a literary language, but much has also been gained. If Irish can again be used as a vehicle for literature, so much the better. A few are now making that endeavour, and all intelligent persons will wish them good luck and success. It is no disadvantage to a man or to a country to be bilingual, and the teaching and use of the Irish tongue will throw light upon the ancient form of it, enable scholars to understand it better, and increase our knowledge of its treasures. Moreover, there are many realms of imaginative feeling in Ireland which cannot be justly put into poetic form except in the tongue of the country itself. No other vehicle can express them so well. On the other hand, the gain to Irishmen of speaking and writing in English is very great. It enables them to put their national aspirations, and the thoughts and passions which are best expressed in poetry, into a language which is fast becoming universal. It enables them to tell the world of literature of the ancient myths,

Sharp (William, "Fiona Macleod"): **Typewritten Manuscript**—*continued.*

legends, and stories of Ireland, and to represent them, in a modern dress, by means of a language which is read and understood by millions of folk in every part of the world. These considerations lie at the root of the matter, and if Irish writers do not deviate into an imitation of English literature, but cling close to the spirit of their native land, they will do well for their country when they use the English tongue." Etc., etc.

1551 **SHEPARD** (E. H.). **Agnew** (Georgette). **Let's Pretend:** Poems by Georgette Agnew.

Numerous illustrations by Ernest H. Shepard.

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Fuller."

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(Continued over)

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Stevenson (Robert Louis)—*continued.*

1665 **In the South Seas:** Being an Account of Experiences and Observations in the Marquesas, Paumotus, and Gilbert Islands, etc.

FIRST LONDON EDITION. Post 8vo, *original cloth, uncut, t. e. g.*
London, 1900. **18s**

1666 **Island Nights' Entertainments.** Consisting of the Beach of Falesa, The Bottle Imp, the Isle of Voices, *with illustrations by Gordon Browne and W. Hatherell.*

FIRST EDITION. 8vo, *original cloth.*
London, 1893. **£2 10s**

1667 **Kidnapped,** being Memoirs of the Adventures of David Balfour in the Year 1751. *With folding sketch.*

FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1886. **£3 15s**

WITH AUTOGRAPH LETTER SIGNED OF MRS. FANNY STEVENSON.

1668 **Kidnapped.** Being Memoirs of the Adventures of David Balfour in the Year 1751.

FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1886. **£12 10s**

From the Sir Edmund Gosse Collection. With a letter addressed to him from Fanny Stevenson, 3 pp., 8vo, inserted, relating to novelists and novels, mentioning Barrie; Hardy's Tess; and referring to her Life in Samao, etc.

1669 **Letters to an Editor.**

Small 4to, *original wrappers.*
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1670 **A Letter to Mr. Stevenson's Friends:** "I have been waiting for you these many years. Give me your hand, and welcome."

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From the library of Sir Sidney Colvin, Stevenson's friend and executor. Inserted is a letter from Sir John D. Hamilton, to Sir Sidney Colvin, who presented the typescript, in which he explains how he came across this article, hitherto unknown, in the Pall Mall Gazette.

1678 **Monmouth.** A Tragedy. With an Introduction and some Notes by Charles Vale.

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New York, William E. Rudge, 1928. **£3 3s**

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Stevenson (Robert Louis)—*continued.*

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1680 **" A Mountain Town in France,"** by R. L. Stevenson. Contained in **The " Studio " Special Winter Number,** 1896-97.

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Also " Robert Louis Stevenson, Illustrator. By Joseph Pennell."

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The experiences of R. L. Stevenson, Rudyard Kipling, A. Conan Doyle, H. Rider Haggard, I. Zangwill, Bret Harte, and others.

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1683 **An Ode of Horace,** Book II, Ode III. Translated by Robert Louis Stevenson.

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1685 **On the Thermal Influence of Forests.**

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Stevenson (Robert Louis)—*continued.*

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Portrait.

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Stevenson (Robert Louis)—*continued.*

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Inserted is an Autograph Letter of Austin Strong to the Author's Syndicate offering the Play :—

> " From advice given by my partner, Mr. Lloyd Osbourne, I am sending you a copy of our play Treasure Island, hoping that you will try and place it. You will see that it is a melodrama written frankly for boys and has to be put on well or not at all." Etc.

As far as we can trace, the Dramatized Version by Stevenson's stepson, Lloyd Osbourne, and his nephew by marriage, Austin Strong, has never been published.

Austin Strong was also closely connected with Stevenson, as he, with his mother, were under Stevenson's protecting care in Samoa.

It is also interesting to note that Robert Louis Stevenson educated Austin Strong at Vailima, giving him history lessons and teaching him French.

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This contains a short story, "Markheim" (pp. 27-40), by Robert Louis Stevenson, with an illustration.

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Stevenson (Robert Louis)—*continued.*

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1712 **Stevenson** (R. L.) and **Osbourne** (L.). **The Ebb Tide.** A Trio and Quartette.
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2 vols. *London*, 1899.

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1719 **Strong** (Isobel) and **Osbourne** (Lloyd). **Memories of Vailima.**
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Westminster, 1903. **15s**

Stevensoniana—*continued.*

1720 **Widener** (H. E.). **A Catalogue of the Books and Manuscripts of R. L. Stevenson in the Library of the late Harry E. Widener.** With a Memoir by A. S. W. Rosenbach.

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AUTOGRAPH LETTERS, etc.

1721 **A Collection of Seven remarkably fine Autograph Letters Signed, Six to his Friend, Miss Ferrier, One to her Brother Walter.**

22½ pp., 8vo and 4to. *Written from Bournemouth, San Francisco, Hyères les Palmiers*, 1880-c. 1888. **£250**

A series of letters of most exceptional interest, written by Stevenson to his friend Miss Ferrier, in which he comments at length on his health and that of his wife, their mode of living in the various places they visited, etc.

The following extracts show the unique interest of the correspondence :—

" . . . I fear S . . . 's letter must wait; for my dear boy, I have been very nearly on a longer voyage than usual; I am fresh from giving Charon a quid instead of an obulus, but he, having accepted the payment, scorned me, and I had to make the best of my way backward through the mallow-wood, with nothing to show for this displacement but the fatigue of the journey. As soon as I feel fit, you shall have the letter, trust me. But just now even a note such as I am now writing takes it out of me. I have truly, been very sick; I fear I am a vain man, for I thought it a pity I should die. I could not help thinking that a good many would be disappointed; but for myself although I still think life a business full of agreeable features, I was not entirely unwilling to give it up. It is so difficult to behave well; and in that matter I get more dissatisfied with myself, become more exigent every day, I shall be pleased to hear again from you soon. I shall be married very early in May, and then go to the mountains, a very withered bridegroom. I think your MS. Bible, if that were a specimen, would be a credit to humanity. Between whiles, collect such thoughts from yourself and others; I sometimes believe every man should leave a Bible behind him, if he is not able to leave a jest book. I feel fit to leave nothing but my benediction. It is a strange thing how, do what you will, nothing seems accomplished. I feel as far from having paid humanity my board and lodging as I did six years ago when I was sick at Mentone. But I daresay the devil would keep telling me so, if I had moved the mountains, and at least I have been very happy on many different occasions, and that is always something. I can read nothing, write nothing; but a little while ago and I could eat nothing either; but now that is changed. This is a long letter for me; rub your hands boy, for 'tis an honour."

" I was inexpressibly touched to get a letter from some lawyers as to some money. I have never had any account with my friends; some have gained and

Stevenson Autograph Letters &c.—*continued.*

Seven A.L.S.—*continued.*

some lost; and I should feel there was something dishonest in a partial liquidation even if I could recollect the facts, which I cannot. But the fact of his having put aside this memorandum was so characteristic of the latter days and so uncharacteristic of the first that it touched me greatly.

"It is a riddle: did he not well to go wrong, if he there learned so much?

"It will be solved one day, I suppose. The mystery of his life is great. Our chemist in this place, who had been at Malvern, recognised the picture. You may remember Walter had a romantic affection for all pharmacies? And the bottles in the window were for him a poem? He said once that he knew no pleasure like driving through a lamplit city, waiting for the chemist to go by.

"All these things return now.

"He had a pretty full translation of Schiller's Aesthetic Letters, which we read together, as well as the second part of Faust, in Gladstone Terrace, he helping me with the German. If nothing else is wanted with it, there is no keepsake I should value more than the MS. of that translation. They were the best days I ever had with him, little dreaming all would soon be over. It needs a blow like this to convict a man of immortality and its burden. I always thought I should go by myself; not to survive. But now I feel as if the earth were undermined, and all my friends have lost one thickness of reality since that one passed. Those are happy who can take it otherwise: with that I found things all beginning to dislimn. Here we have no abiding city, and one felt as though he had, and O too much acted.

"But if you tell me he did not feel my silence. However he must have done so; and my guilt is irreparable now. I thank God at least heartily that he did not resent it.

"Are you really going to fail us? This seems a dreadful thing. . . My poor wife who is not well off for friends, on this bare coast, has been promising herself and I have been promising her, as rare acquisition. And now Miss Burn has failed, and you utter a very doubtful note. You do not know how delightful this place is nor how anxious we are for a visit. Look at the names. 'The Solitude'—is that romantic? The Palm Trees? how is that for the gorgeous East? Var? the name of a river—the quiet waters by! 'Tis true they are in another department, and consist of stones and a biennial spate; but what music, what a splash of brooks, for the imagination! We have hills; we have skies; the roses are putting forth, as yet sparsely; the meadows by the sea are one sheet of jonquils; the birds sing as in an English May—for, considering we are in France and serve up our songbirds, I am ashamed to say, on a little field of toast and with a sprig of thyme (my own receipt) in their most innocent and now unvocal bellies—considering this, we have a wonderfully fair wood-music round this 'Solitude' of ours. What can I say more? all this awaits you. Kennst du das Land, in short."

"Many thanks for the two photos which now decorate my room. I was particularly glad to have the Bell Rock. I wonder if you saw me plunge, lance in the rest, into a controversy thereanent? It was a very one-sided affair. The man I attacked cried 'Boo-hoo' and referred me to his brother and the big brother referred to more. I trod on my coat tails and snapped my fingers; but the great smiles would not budge; so I slept upon the field of battle, paraded, sang Te Deum, and came home after a review rather than a campaign.

"Please tell Campbell I got his letter. The wild woman of the west, alias

(Continued over)

Stevenson Autograph Letters &c.—*continued.*
Seven A.L.S.—*continued.*

Simorn, alias Daft Wife o' Bonelly has been much amiss and complaining sorely. I hope nothing more serious is wrong than just my ill-health and consequent anxiety and labour; but the deuce of it is, that the cause continues. I am knocked out of time, now; a miserable, snuffling, shivering, fever-stricken, night-mare ridden, knee-jottering, hoast-hoast-hoasting shadow and remains of a man. But wee'll no gie ower jist yet a bittie. We've seen waur; and dod, mem, its my believe that we'll see better. I dinna ken 'at I've muckle mair to say to ye, or indeed, anything; but just here's guid-fellowship, guid health, and the wale o' guid fortune to your bonny sel'; and my respec's to the Perfessor and his wife and the Prinshiple, an' the Bell Rock, an' ony ither public chara'ters that I'm acquaint wi'."

"We are very much distressed to hear of this which has befallen your family. As for Sir Alexander, I can but speak from my own feelings: he survived to finish his book and to conduct with such a great success, the tercentenary. Ah, how many die just upon the threshold! Had he died a year ago, how great a disappointment! But all this is nothing to the survivors. Do please, as soon as you are able, let us know how it goes and how it is likely to go with the family; and believe that both my wife and I are most anxious to have good news, or the best possible. My poor Coggie, I know very well how you must feel, you are passing a bad time.

"Our news must seem impertinent. We have both been ill; I, pretty bad, my wife, pretty well down; but I, at least, am better. The Bogue, who is let out every night for half an hour's yapping, is anchored in the moonlight just before the door and, under the belief that he is watchdog at a live farm beleaguered by moss-troopers, is simply raising Cain."

"I wish I could find the letter I began to you some time ago when I was ill; but I can't, and don't believe there was much in it anyway. We have all behaved like pigs and beasts and barn-door poultry to you; but I have been sunk in work, and the lad if lazy and blind, has been working too, and as for Fanny she has been (and still is) really unwell. I had a mean hope you might perhaps right (write) again before I got up steam; I could not have been more ashamed of myself than I am, and I should have had another laugh.

"They always say I cannot give news in my letters; I shall shake off that reproach. On Monday, if she is well enough, Fanny leaves for California to see her friends; it is rather an anxiety to let her go alone, but the Dr. simply forbids it in my case, and she is better anywhere than here—a bleak, blackguard, beggarly climate, of which I can say no good except that it suits me and some others of the same or similar persuasions whom (by all rights) it ought to kill. It is a form of Arctic St. Andrews, I should imagine: and the miseries of forty degrees below zero with a high wind have to be felt to be appreciated. The greyness of the heavens here is a circumstance eminently revolting to the soul: I have near forgot the aspect of the sun—I doubt if this be news, it is certainly no news to us. My mother suffers a little from the inclemency of the place, but less on the whole than would be imagined. Among other wild schemes we have been projecting yacht voyages; and I beg to inform you that Cogia Hassan was cast for the part of passenger. They may come off. Again this is not news. The lad? Well the lad wrote a tale this winter, which appeared to me so funny, that I have taken it in hand and some of these days you will receive a copy of a work entitled:—

A GAME OF BLUFF
by
Lloyd Osbourne
and
Robert Louis Stevenson.

Stevenson Autograph Letters &c.—*continued.*

Seven A.L.S.—*continued.*

"Otherwise he (the lad) is as much as usual, very intelligent, very placid in manner, but they have the indecency to say that comes from me, the plainest man in Europe!—and with the same high degree of practical incompetency that you and Katharine deplored upon your travels. There remains, I believe, to be considered only R.L.S., the house-bond, prop, pillar, bread-winner and bully of the establishment. Well, I do think him much better: he is making piles of money: the hope of being able to hire a yacht ere long dances before his eyes: otherwise he is not in very high spirits at this particular moment, though compared with last year at Bournemouth, an angel of joy.

"And now is this news, Cogia? or is it not? It all depends upon the point of view and I call it news, though not so excellent as your noble sketch of the aristocratic paralee with a taste for narratives, and of your unflagging appetite to supply her. The devil of it is, my dear Hassan, that I can think of nothing else, except to send you all our loves and to wish exceedingly you were here to cheer us up.

"But we'll see about that on board the yacht."

"You are the sweetest of creatures; when you aught to be cursing me, you write. I have received ever so long ago your father's books and have read the Greek lectures with the greatest interest and admiration; I believe I may add with profit, I am still in the blood trade, worst luck! it is vile and very tedious for me, and very infuriating for the great Fanny. I have besides a liver that is a mere parody of a liver, and a—O no, we never mention it, but if ever you get one you will find the cure is worse than the animal. Do you guess? If you cannot, I will tell you in my next—due about four months from now.

"I must write stupidly, dear Coggie, for I am full of the vilest drugs and was allowed to eat nothing till noon to-day with cruel consequences to health and temper. My eyes are closed, my head spins, and my angry passions rage.

"All I wish to add is to thank you again and again for all your kindness to me and mine, and to assure you of my sincere and warm affection. The Fanny will probably add a line. Meantime, with much love,

I am ever yours,

THE UNREPENTANT THIEF.

"P.S.—What fun about my 'jarring' on the wise virgin! Lord, if she knew me in the flesh! It would be more than a jar, then, it would be a hogshead. Did you give her my penitent message? Did she instance anything that jarred? Do write us another long letter; you will never be answered but God will reward you.

"In spite of blood and silence, Henley and I have finished two more plays; and I am now busy on an answer to Henry James & Besant. (Did you see the former in Longman—dreadful nonsense admirably said, and with the friendliest compliment to me). I guess we shall be pleased to see the Campbells. I dreamed of you last night, while under the influence of castor oil: this is as much as to say that you have been far more salutory to me and mine than even to Castor, and how much more agreeable I leave you to divine."

Stevenson Autograph Letters &c.—*continued.*

" BEFORE VERY LONG WE SHALL BE IN OUR GRAVES. SICK AND WELL I HAVE HAD A SPLENDID LIFE OF IT, GRUDGE NOTHING, REGRET VERY LITTLE."

1722 **Autograph Letter Signed to his friend Baildon.**

1¾ pp., folio. *Vailima.* N.D. **£125**

A long and magnificent letter reviving old memories, asking news of friends, and speaking of his work.

" . . . Last time we saw each other, it must have been all ten years ago, we were new to the thirties, it was only for a moment, and now we're in the forties, and before very long we shall be in our graves. Sick and well, I have had a splendid life of it, grudge nothing, regret very little, and there (are) only some little poison corners of misconduct for which I deserve hanging and must infallibly be damned, and take it all over, damnation and all, would hardly change with any man of my time unless perhaps it were Gordon or our friend Chalmers : A man I admire for his virtues, love for his faults, and envy for the really A.I. life he has, with every thing that heart, my heart, I mean, could wish. . . Do you know anything of Thomson? of Boyd, Williamson, Kinloch, John Young? . . .

" Did you see a silly tale, John Nicholson's Predicament, or some such name, in which I had made free with your home at Murrayfield? There is precious little sense in it, but it might amuse. Cassells published it, in a thing called Yule Tide years ago; and nobody that ever I heard of reads or has ever seen Yule-Tide. . . . Glad the ballads amused you. They failed to entertain a coy public : at which I wondered. Not that I set much account by my verses, which are the verses of a Prosator, but I do know how to tell a yarn, and two of the yarns were great. Rahero is for its length, I think, a perfect folk tale; savage and yet fine. . . . The Spectator said there was no psychology in it : that interested me much; my grandmother (as I used to call that able paper, and an able paper it is, and a fair one) cannot so much as observe the existence of savage psychology, when it is placed before it. I am at bottom a psychologist and ashamed of it. . . . I am going on with a lot of island work, exulting in the knowledge of a new world ' a new created world,' and I am sure my income will decline and fall off. For the effect of comprehension is death to the intelligent public, and sickness to the dull." Etc.

1723 **Autograph Letter Signed to his friend Baildon.**

2½ pp., 8vo. N.D. **£37 10s**

Referring to his article " Victor Hugo's Romances " which he wrote for the Cornhill Magazine in August, 1874.

" You were both right; I wrote V. H.'s Romances in the August Cornhill; and some intelligent critic (in the Spectator) attributed it to Leslie Stephen, with much well-meant Laudation. Poor gentleman! all lost! Devil a bit of favour in Waterloo Place for all this monstrous quantity of praise!

" G. Williamson's revisitation of the glimpses was to me spectral to hear about. The dead past should really bury its dead to some better tune. . . . Suppose one is to stereotype my humour of his growing time in an acquaintance; and these acquaintances go off some to India, some to America, some to Australia, until at some inconvenient season, one after another, they come dropping back upon you, living anachronisms, with all manner of dusty claims upon your sympathy. Good God! I am writing a description of life, cover it up, no more." Etc.

Stevenson Autograph Letters &c.—*continued.*

1724 **Autograph Manuscript of 20 lines of a Tale of Scottish Life.**
¾ page, 4to. **£36**

A fragment of a tale of Scottish life by Stevenson, apparently unpublished. It concludes :—

"Meanwhile the truant sentry, with a certain pang of self-reproach at these images summoned up before him of the magnitude of that service he was neglecting, passed again out of hearing of the poachers, and came at last through a deep clump of jumpers in view of his destination. C . . . was not at his post; but below in a hollow where he could neither be seen himself nor spy upon the approach of danger, he sat with three other boys of nine or ten engaged in the game of pitch and toss for some of the most infinitesimal of Scottish coins; the which capital at staple, being very likely overestimated at twopence."

1725 **STRACHEY** (Lytton). **Books and Characters,** French and English.
Frontispiece and 5 full-page illustrations.
FIRST EDITION. Royal 8vo, *original buckram, uncut as issued.*
London, 1922. **£1**

1726 ——— **Pope:** The Leslie Stephen Lecture for 1925.
FIRST EDITION. Post 8vo, *original wrappers.*
Cambridge, University Press, 1925. **10s 6d**

1727 ——— **Queen Victoria.**
With illustrations.
FIRST EDITION. 8vo, *original cloth, uncut.*
London, 1921. **£4 15s**

1728 **STRANG** (William). **The Doings of Death.**
A Series of 12 large and spirited woodcuts.
Enclosed in cloth portfolio, folio.
Essex House Press, London, 1901. **£6 6s**

1729 ——— **The Earth Fiend.**
With etched title-page and 10 etched plates on Japan Paper.
Folio, *original buckram binding, uncut, t. e. g.*
London, 1892. **£3 3s**
One of 150 copies signed by the Artist.

THE ORIGINAL MANUSCRIPT.

1730 **SUTRO** (Alfred). **The Walls of Jericho.**

The Original Manuscript of this celebrated play, written on 59 *pages.*

Small 4to, *handsomely bound in full crimson morocco gilt, g. e.* **£42**

PRESENTATION COPY FROM ALFRED SUTRO TO ARTHUR BOURCHIER, with the following inscription worked by the binder in facsimile of Sutro's handwriting and placed as a doublure inside front cover :—

"To my friends Arthur Bourchier & Violet Vanbrugh I offer the manuscript of the play that owes its success so largely to their magnificent services. It pleased them well, the evening in Brighton, there I first read it to them, & I shall always remember how sweetly their praise fell on ears unaccustomed to such largesse. They have been my sponsors in the world of drama; & may always be sure of all my gratitude & affection."

Alfred Sutro.
15th December, 1904.

Inserted at end is the following note by Sutro :—

Plough & Harrow Hotel
Edgbaston
Birmingham.

From the Walls of Jericho, as they
were being packed into a
four-wheeler en route from the
Shaftesbury Theatre, to the
laurelled Emperor Arthur B.
MORITURUS TE SALUTO!
From the Author of the Play to the
Admirable Actor who has kept those
Walls a-standing ever since the
31st October, 1904.
THANKS!
From Sutro to Bourchier
AU REVOIR!

Yours ever
ALFRED SUTRO.
October 1, 1905.

ALGERNON CHARLES SWINBURNE.

ONE OF 12 COPIES ONLY PRINTED.

1731 **Adah Isaacs Menken:** A Fragment of Autobiography.

Illustrated with 3 portraits of Adah Menken, one taken with A. C. Swinburne, the other two in character as "Mazeppa."

Imperial 8vo, *original wrappers.*

London, Printed for Private Circulation Only, 1917. **£7 15s**

Only 12 copies issued.

A very curious episode in the life of the celebrated Poet.

The photograph of Swinburne and Adah Menken, taken together, has never before been published.

Swinburne (Algernon Charles)—*continued.*

1732 **Auguste Vacquerie.**
FIRST EDITION. 8vo, *original wrappers. Paris*, 1875. **£1 5s**

1733 **Ballade of Truthful Charles,** and other Poems.
FIRST EDITION. Post 8vo, *original wrappers, uncut. London, Printed for Private Circulation*, 1910. **£6 10s**
One of 20 copies only.

1734 **The Bride's Tragedy.**
FIRST EDITION. Small 8vo, 15 pp., *original wrappers. London, Privately Printed*, 1889. **£5 5s**

1735 **Chastelard:** A Tragedy.
FIRST EDITION. F'cap. 8vo, *original cloth, uncut. London, Moxon*, 1865. **£2 10s**

1736 **Chastelard.** Tragédie en 5 actes. Traduction de Madame H. du Pasquier.
FIRST EDITION. 8vo, *wrappers, uncut. Paris*, 1910. **15s**
Presentation Copy from the translator to Th. Watts Dunton, with inscription on half-title :—

" A Monsieur
Th. Watts Dunton,
En timide hommage
d'une humble traduction
Helene Du Pasquier."

1737 **The Devil's Due.** A Letter to the Editor of " The Examiner," by Thomas Maitland.
F'cap. 8vo, 11 pp., *handsomely bound by Riviere in full polished calf gilt, uncut, t. e. g.* 1875. *For Private Circulation.* **£15 15s**
" Swinburne has never indicted a more searching and scathing satire."—(*Mr. T. J. Wise*).
Written by Mr. Swinburne (under the pseudonym of Thos. Maitland), in reference to Robert Buchanan's attack in the " Fleshy School of Poetry."
The Pamphlet was rigidly suppressed in consequence of the unexpected result of the action for libel brought by Mr. Robert Buchanan against Mr. P. A. Taylor, the Proprietor of the " Examiner," where it appeared.
Mr. T. J. Wise in the first part of his Swinburne Bibliography, was doubtful about the existence of any copies, and states : " If such a pamphlet does exist it must be of the utmost rarity. No copy is known to me, and a lengthy search

(Continued over)

Swinburne (Algernon Charles): **The Devil's Due**—*continued.*

recently instituted by the Editors of the 'Literary Anecdotes of the 19th Century,' in the hopes of finding a stray example, failed to discover the whereabouts of a single specimen."

In the postscript, however, he was able to mention that a copy had come to light, and adds: "But it is in the highest degree improbable that many remain to be discovered; in the first place the nature of the letter is such that it is unlikely that more than a mere handful were originally printed, whilst the result of the libel action would naturally prompt the destruction of as many copies as could be recovered by the person or persons responsible for its circulation."

1738 **Dolores.**
FIRST SEPARATELY PRINTED EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t. e. g., by Riviere. London,* 1867. **£6 10s**

1739 **Dolores.** Another Copy.
F'cap. 8vo, *unbound, as issued. London,* 1867. **£5 5s**

1740 **Erechtheus:** A Tragedy.
FIRST EDITION. Crown 8vo, *original cloth. London,* 1876. **£1 5s**

ONE OF THREE COPIES PRINTED ON VELLUM.

1741 **Grace Darling.**
FIRST EDITION. Small 4to, *bound by Riviere in full crushed levant morocco extra, uncut, t. e. g.*
London, Printed Only for Private Circulation, 1893. **£21**
One of 3 copies printed on fine vellum.

1742 **Grace Darling.**
FIRST EDITION. 4to, *original parchment covers. London, Printed for Private Circulation,* 1893. **£5 5s**

1743 **Heptalogia,** or, The Seven against Sense, A Cap with Seven Bells.
FIRST EDITION. Crown 8vo, *original cloth. London,* 1880. **£3 3s**
Only 500 copies printed.

1744 **The Interpreters.**
The Proof Copy of this Poem, which was first published in the English Illustrated Magazine of October, 1885.
This Proof Copy is printed on two imperial 8vo leaves, the reverse of each being blank, and has two typographical corrections by Swinburne. (*Enclosed in a buckram portfolio.*) **£10 10s**
This Proof Pull, made especially for Swinburne, is undoubtedly unique.

Swinburne (Algernon Charles)—*continued.*

1745 **Lady Maisie's Bairn** and other Poems.
FIRST EDITION. F'cap. 8vo, *original wrappers, uncut.*
London, Printed for Private Circulation, 1915. **£5 5s**
One of 20 copies only.

1746 **Laus Veneris.**
FIRST EDITION. 8vo, *calf gilt, uncut, t. e. g.*
London, Moxon and Co., 1866. **£12 12s**
Of excessive rarity, as very few copies were printed, most of which were distributed amongst friends.

1747 **Le Tombeau de Theophile Gautier.**
Portrait.
Small 4to, *half morocco gilt, uncut, t. e. g.*
Paris, 1873. **£1 16s**
Contains Verses and Sonnets, by A. C. Swinburne, in English, French and Greek, pp. 155-172.

1748 **Letters from Algernon Charles Swinburne to Sir Richard F. Burton and other Correspondents.**
Post 8vo, *original wrappers, uncut.*
London, Printed for Private Circulation, 1912. **£3 10s**
One of 20 copies only.

1749 **Letters from Algernon Charles Swinburne to Frederick Locker Lampson and other Correspondents.**
Post 8vo, *original wrappers, uncut.*
London, Printed for Private Circulation, 1912. **£3 10s**
One of 20 copies only.

1750 **Letters to Victor Hugo.**
Royal 8vo, *original red wrappers.*
London, Privately Printed by Clement Shorter, 1917. **£5 5s**
One of 25 copies only privately printed. Signed by Clement Shorter.

1751 **Lord Soulis:** A Ballad by a Borderer.
FIRST EDITION. Post 8vo, *original wrappers, uncut.*
London, Printed for Private Circulation, 1909. **£21**
Excessively rare, as only seven copies were printed, one of these being sold at Sotheby's in 1917 for £32.

Swinburne (Algernon Charles)—*continued.*

WITH INTERESTING PRESENTATION LETTER.

1752 **Love's Cross-Currents.** A Year's Letters.
Post 8vo, *original cloth, uncut, t. e. g.*
London, 1905. **£13 13s**

With interesting A.L.S. (2 pp., 8vo) to "Dear Georgie" (Lady Burne Jones) mentioning two of the characters, Lady Midhurst and Redgie Harewood.

"I wonder if you remember anything about your old acquaintances Lady Midhurst and Redgie Harewood? Both you & dear Ned were kind to them more than forty years ago. . . . I forgot that one or two old friends might care to accept a copy of a Book which nobody would look at till now." Etc.

The Novel was originally published in the *Tatler* in 1877.

1753 **Marino Faliero:** A Tragedy.
FIRST EDITION. Crown 8vo, *original cloth, uncut.*
London, 1885. **8s 6d**

1754 **A Midsummer Holiday,** and other Poems.
FIRST EDITION. Post 8vo, *original cloth.*
London, 1884. **£5 5s**

Inserted in the volume is a small portion of MSS. by A. C. Swinburne.

PRESENTATION COPY.

1755 **A Midsummer Holiday,** and other Poems.
Second Edition. Post 8vo, *original cloth. London*, 1884. **£15 15s**

PRESENTATION COPY with the following inscription on fly-leaf :—

"A mon bien-aimé Père et Maître
Victor Hugo.
Son fils dévoué
Algernon Ch. Swinburne."

It was in 1852 that Swinburne was introduced to Victor Hugo whom he always regarded as his literary hero. In giving this book he styles him "well-loved father and master."

1756 **Pleasure:** A Holiday Book of Prose and Verse.
FIRST EDITION. 8vo, *original wrappers.*
London, Henry S. King and Co., 1871. **£1 16s**

To this book Swinburne contributed his Poem "Tristram and Iseult."

1757 **Poems and Ballads.**
THE FIRST ISSUE OF THE FIRST EDITION, with Moxon's name as Publisher, and on back of cloth, and his Monogram in blind on front cover.
F'cap. 8vo, *original cloth, uncut.*
London, Moxon, 1866. **£31 10s**

One of the very few unaltered copies, with the genuine pages 115-116, 189-190.

Swinburne (Algernon Charles)—*continued.*

1758 **Poems and Ballads.**

FIRST EDITION, with Moxon's name as Publisher, and on back of cloth, and his Monogram in blind on front cover.

London, Moxon, 1866.

This copy belonged to Sir Leicester Warren (Lord de Tabley) and has his Autograph on fly-leaf, with many passages marked and notes by him on pages 88, 200, 248, 257, 262, and 279.

Poems and Ballads. Second Series.

FIRST EDITION. *London,* 1878.

Together 2 vols., f'cap 8vo, *original cloth.* **£10 10s**

From the library of the Poet, John Drinkwater, with his Autograph Signature and Bookplate in each volume.

ONLY 25 COPIES PRINTED.

1759 **Poems from "Villon" and other Fragments.**

Small 4to, *original wrappers.* 1916. **£7 10s**

One of 25 copies privately printed for distribution by Clement Shorter among his friends.

These short poems are here printed for the first time, and will not be reprinted in the "Collected Writings" now being prepared, and Mr. Shorter says in his preface—"Twenty-five lovers of Swinburne's incomparable music will therefore, I trust, be rendered the happier by this little collection of unpublished fragments."

ONLY 25 COPIES PRINTED.

1760 **Poetical Fragments.**

Small 4to, *original wrappers.* 1916. **£7 10s**

These hitherto unpublished fragments of verse from the Manuscript of A. C. Swinburne are here printed for the first time (with the consent of Swinburne's literary executor), and only 25 copies have been struck off, and these for private circulation, each one numbered and signed by the editor, Clement Shorter.

1761 **Posthumous Poems.** Edited by Edmund Gosse and T. J. Wise.

Royal 8vo, *original half vellum, uncut. London,* 1917. **£1**

One of 300 copies.

1762 **The Queen's Tragedy.**

FIRST EDITION. Small 4to, *original wrappers, uncut.*

London, Printed for Private Circulation only, 1919. **£7 10s**

One of 30 copies only.

Swinburne (Algernon Charles)—*continued.*

1763 **Queen Yseult.** A Poem in Six Cantos. With an introduction by Edmund Gosse.

FIRST PUBLISHED EDITION. Small 4to, *original wrappers, uncut. London, Printed for Private Circulation only*, 1918. **£7 10s**

One of 30 copies only.

1764 **The Ride from Milan** and other Poems.

FIRST EDITION. 4to, *original wrappers, uncut. London, Printed for Private Circulation*, 1918. **£7 10s**

One of 30 copies only.

1765 **Robert Burns.** A Poem.

FIRST EDITION. 8vo, *original wrappers. Edinburgh, Printed for the Members of the Burns Centenary Club*, 1896. **£7 10s**

1766 **Rosamund,** Queen of the Lombards. A Tragedy.

FIRST EDITION. Post 8vo, *cloth. London*, 1899. **15s**

1767 **The Sailing of the Swallow.**

The original Proof Sheets of this long Poem which appeared in the Gentleman's Magazine.

Comprised on 22 pp., 8vo, with one or two corrections by Swinburne. (*Enclosed in a buckram portfolio*), N.D. **£6 10s**

1768 **Selections from A. C. Swinburne.** Edited by Edmund Gosse and Thomas James Wise.

8vo, *original half vellum, uncut, t. e. g. London*, 1919. **£2 15s**

One of 500 copies only.

1769 **A Sequence of Sonnets on the Death of Robert Browning.**

FIRST EDITION. Small 4to, *original wrappers, uncut. London, Printed for Private Circulation*, 1890. **£10 10s**

Mr. Wise in his Bibliography states :—" A few copies only have been printed in this separate form more befitting the occasion. It may safely be prophesied that these ' few copies ' forming, as they do, a connecting link between two of the foremost poets of the age, will at no distant date prove to occupy a conspicuous position in the list of modern poetical rarities."

1770 **A Song of Italy.**

FIRST EDITION. F'cap 8vo, *cloth. London*, 1867. **10s 6d**

Swinburne (Algernon Charles)—*continued.*

WITH AUTOGRAPH LETTER REFERRING TO THE BOOK.

1771 **Wells** (Charles). **Joseph and his Brethren,** a Dramatic Poem.
Portrait on title.
Post 8vo, *original cloth, uncut. London,* 1876. **£7 10s**
FIRST EDITION, WITH THE INTRODUCTION BY A. C. SWINBURNE.
Inserted is a highly interesting Autograph Letter (4 pp., 8vo) from the Author, respecting the publication of this edition (and referring to Swinburne and Rossetti).

1772 **William Blake,** A Critical Essay.
With coloured and plain illustrations.
FIRST EDITION. *The Scarce Issue with "Zamiel" beneath woodcut vignette on title.*
8vo, *original cloth, uncut. London,* 1868. **£10 10s**

1773 **William Blake:** A Critical Essay.
With illustrations from Blake's Designs in facsimile, coloured and plain.
FIRST EDITION. 8vo, *original cloth, uncut.*
London, John Camden Hotten, 1868. **£4 4s**

1774 **A Word for the Navy.** A Poem.
FIRST ISSUE OF THE FIRST EDITION.
F'cap 8vo, *original wrappers.*
London, Charles Ottley, 1887. **£15 15s**
Only 25 copies printed. It was published in March, 1887. The Redway Edition was not published till April, 1887, a month later.

1775 **A Catalogue** of First Editions of the Works of Algernon Charles Swinburne in the Library of Edward K. Butler.
With facsimiles of rare titles and MSS.
8vo, *original boards.*
Boston, Privately Printed, 1921. **£1 15s**
Only 65 copies printed.

1776 **Gosse** (Edmund). **The Life of Algernon Charles Swinburne.**
With 6 illustrations.
Royal 8vo, *original cloth. London,* 1917. **12s 6d**

1777 **Wise** (Thomas J.). **A Bibliography of the Writings in Prose and Verse of Algernon Charles Swinburne.**
Numerous illustrations.
2 vols., thick small 4to, *boards, uncut.*
London, Printed for Private Circulation only, 1919-1920. **£6 6s**
Only 125 copies printed.

Swinburne (Algernon Charles)—*continued.*

1778 **Autograph Letter Signed to his Publisher, A. Chatto.**

3 pp., 8vo. *The Pines.* (*December*, 1883). **£7 10s**

Concerning corrections for his "Essays and Studies"; also mentioning Lear's "Book of Nonsense."

"Please send me a copy of my Essays & Studies. I have mislaid or lost one in which—upwards of ten years ago—I had corrected various errors of the press; unless indeed that copy is—or was—in your hands, to which I meant to consign it. Also I want (not as a companion volume, whatever critics might suppose) Lear's 'Book of Nonsense,' which I believe was re-issued with additions a year or two ago." Etc.

JOHN ADDINGTON SYMONDS.

1779 **Animi Figura.**

FIRST EDITION. 12mo, *original cloth. London*, 1882. **£2 5s**

1780 **The Escorial.** A Prize Poem recited in the Theatre, Oxford, June 20th, 1860.

FIRST EDITION. 15 pp., 12mo, *wrappers.*
Oxford, 1860. **£1 5s**

1781 **Essays.** Speculative and Suggestive.

FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut.*
London, 1890. **£2 15s**

1782 **Giovanni Boccaccio.** As Man and Author.

FIRST EDITION. 8vo, *original cloth, uncut.*
London, 1895. **£2 10s**

1783 **In the Key of Blue and other Prose Essays.**

FIRST EDITION. Post 8vo, *original cloth gilt, uncut, t. e. g.*
London, 1893. **£3 3s**

1784 **An Introduction to the Study of Dante.**

Frontispiece.
FIRST EDITION. Post 8vo, *original cloth.*
London, 1872. **£1 8s**

1785 **The Life of Benvenuto Cellini,** newly translated into English.

With engraved portrait and 8 *etchings by F. Laguillermie, also* 18 *reproductions of the works of the Master.*

FIRST EDITION. 2 vols., square royal 8vo, *half calf, uncut, t. e. g.*
London, 1888. **£17 17s**

Symonds (John Addington)—*continued.*

1786 **The Life of Benvenuto Cellini,** newly translated into English. Another Copy.

FIRST EDITION, Large Paper. 2 vols., *half morocco gilt, uncut, t. e. g. London,* 1888. **£24**

One of 100 copies only. India proofs of the illustrations.

1787 **The Life of Michelangelo Buonarroti:** Based on Studies in the Archives of the Buonarroti Family at Florence.

With etched portrait and 50 *reproductions of the Works of the Master.*

FIRST EDITION. 2 vols., thick royal 8vo, *original cloth. London,* 1893. **£5 5s**

1788 **Many Moods,** A Volume of Verse.

FIRST EDITION. Post 8vo, *original cloth (a little soiled). London,* 1878. **£1 5s**

1789 **The Memoirs of Count Carlo Gozzi.** Translated into English. With Essays on Italian Impromptu Comedy, Gozzi's Life, the Dramatic Fables, and Pietro Longhi.

With portrait and 6 *original etchings by Lalauze in two states, and* 11 *coloured plates.*

LARGE PAPER COPY. 2 vols., royal 8vo, *original cloth, uncut. London, Nimmo,* 1890. **£5 18s**

1790 **New and Old.** A Volume of Verse.

FIRST EDITION. Post 8vo, *original cloth, uncut. London,* 1880. **18s**

1791 **Our Life in the Swiss Highlands.**

Frontispiece.

FIRST EDITION. Post 8vo, *original cloth. London and Edinburgh,* 1892. **£3 10s**

PRESENTATION COPY, with inscription on fly-leaf :—

Venice 1892.

To Mrs. Brown,
from the joint Authors,
Margaret Symonds.

(Mrs. Brown was the wife of Symonds' biographer.)

Symonds (John Addington)—*continued.*

1792 **Renaissance in Italy.**
Complete Set of FIRST EDITIONS.
7 vols., 8vo, *original cloth, uncut. London,* 1877-86. **£25**

Comprising :—

Revival of Learning. 1877.
Age of Despots. 1875.
Italian Literature. 2 vols. 1881.
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Catholic Reaction. 2 vols. 1886.

1793 **Renaissance in Italy.** The Catholic Re-action.
FIRST EDITION. 2 vols., square royal 8vo, *original cloth. London,* 1886. **£5 5s**

1794 **Shakspere's Predecessors in the English Drama.**
FIRST EDITION. 8vo, *original cloth. London,* 1884. **£3 3s**

1795 **Sketches in Italy and Greece.**
FIRST EDITION. Post 8vo, *original cloth, uncut. London,* 1874. **£2 10s**

1796 **Studies of the Greek Poets.** Both Series.
FIRST EDITION. 2 vols., post 8vo, *original cloth. London,* 1873-76. **£4 4s**

PRIVATELY PRINTED PAMPHLETS.

1797 **Tales of Ancient Greece:** No. 1. **Eudiades and a Cretan Idyll.**
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Genius Amoris Amari Visio.
Dead Love. A Lieder Kreis in Minor Keys, with The Tale of Theodore.

With interesting note on page 1 in Symonds' Autograph :—

"The whole of the Lieder Kreis forms part of My Diary 1860-1863. A Tale of Theodore was written in 1862 in order to explain the state of my mind to my father."

The Four Pamphlets bound in one volume, 8vo, *half morocco, uncut, t. e. g. Bristol* (1871). **£98**

From the Sir Edmund Gosse Collection, with an interesting note by him in pencil on fly-leaf :—

"Of the Pamphlets here bound together a very few copies were printed privately by Arrowsmith of Bristol. J. A. S. destroyed the greater part of even these small editions and some may be considered almost unique.

"Of these Pamphlets some were presented to me by the author, the rest after his death by H. T. Brown.

"The pencilled corrections in 'Dead Love' are in the hand of Symonds. E. G. May, 1895."

Symonds (John Addington)—*continued.*

1798 **Vagabunduli Libellus (Sonnets).**

FIRST EDITION. Post 8vo, *clean in original cloth.*
London, 1884. **£16 16s**

An unique and very interesting copy having inserted the Original Manuscript of three of the Sonnets :—

"I will arise and come to thee." (Page 142.)
"Leave me awhile, I am too young to love." (Page 151.)
"I sat unsphering Plato ere I slept." (Page 138.)
From the library of Edmund Gosse, with his bookplate.

1799 **Walt Whitman:** A Study.
With portrait and 4 illustrations.
FIRST EDITION. Square 8vo, *original cloth, uncut, t. e. g.*
London, 1893. **£2 15s**

1800 **Wine, Women, and Song.** Mediaeval Latin Students' Songs. Now first translated into English Verse. With an Essay by J. A. Symonds.
FIRST EDITION. 12mo, *original vellum, uncut.*
London, 1884. **£3 10s**

1801 **Four Autograph Letters Signed to A. C. Swinburne.**
21½ pp., 8vo.
Dated from Bristol and Davos-Platz, 1872-1882. **£15 15s**

An exceedingly interesting series of letters chiefly on literary matters.

Symonds refers to his own work, mentions Robert Browning's "Balaustion's Adventure," and speaks enthusiastically of Swinburne's "Erectheus," etc. Also dealing with his ill-health, which made it necessary for him to live in Switzerland.

"I feel the courtesy of your letter all the more deeply because I have suffered ever since I wrote to you from the sense of having perhaps been guilty of an unpardonable breach of good manners. Had it been possible to 'call back yesterday' I should certainly after writing to you, have undone what I did selfishly and with too little thought of all the claims that must be made upon your kindness by those who have a better right than myself and of all the important work you have constantly on hand.

"I have for some days been wishing to write & tell you how very beautiful I think the new metre you have given us is. It seems to me to bear the same relation to terza rima as the double rates of Poestam do to the single rose upon the Cein of Rhodes (wh. I cannot believe to be Mr. Browning's Balaustion or wild pomegranate as some assert). But what moves my admiration most is your management of this quarta rima. Though the metre is so intricate, there is to my sense at least no confusion, no hurry, but a perfectly free & stately evolution of natural masses of rhythm, if I may use a phrase wh. belongs rather to the bronze-caster's than the poets' art. I do not know whether it is any satisfaction to a poet to hear that his listeners find that he draws new charms from each new instrument he touches. But this seems to me a simple Truth about your last published poem. The 8th, 9th, 10th, & 11th quartets are to my mind most splendid—the beauty of music & of thought & of feeling that transmutes my soul to its own substance, as I read. I only long for the voice of the Singer singing them." Etc.

Symonds (John Addington)—*continued.*

1802 **Autograph Letter Signed.**

3 pp., 8vo. *Baden, 16th May,* 1886. **£5 15s**

A very fine letter on literary matters; mentioning his "History of the Italian Renaissance."

". . . Have you formed an opinion as to the authorship of 'The Doleful Lay of Clarinda,' ascribed to the Countess of Pembroke, but printed at the end of Spenser's 'Astrophel'? I am not versed in recent Spenserian criticism and have no right edition of his works with me here. But the style of this elegy seems to me suspiciously like that of Spenser.

"I should be sorry to find that good judges hold him for the author.

"When is your Raleigh coming out? . . .

"Here I am at a German Bath, with a sick daughter, up to my eyes in proof of the last 2 vols of Renaissance in Italy." Etc.

1803 **Autograph Letter Signed to Mr. George Smith.**

4 pp., 8vo. *Bristol, 5th March,* 1875. **£5 5s**

A very fine letter, proposing to have his "Sketches in Italy and Greece" published on the Continent, and also relating to the printing and the cover of his forthcoming book "History of the Italian Renaissance."

". . . I should like to get this book into Continental circulation, because it would then get read in Italy; & I think this might lead to a wider audience for my book on the Renaissance. I have not returned answer to my friend because I would at first hear what you have to say.

"The Renaissance in Italy goes on in a fitful fashion. About half (or rather more) is printed. I hope I shall get it done by the end of the month, for I have been ill lately.

"What cover are we to have? Do you think a rough maroon or olive green cloth would be good? I have sometimes had a fancy to have a medallion stamped on side of cover; but unless this is very well done, it does not add to the effect." Etc.

ARTHUR SYMONS.

1804 **Amoris Victima.**

FIRST EDITION. Large Paper Copy, 8vo, *original cloth, uncut. London,* 1897. **£2 2s**

1805 **Knave of Hearts.** 1894-1908.

FIRST EDITION. Crown 8vo, *original cloth. London,* 1913. **15s**

1806 **London Nights.**

FIRST EDITION. Post 8vo, *original cloth, uncut. London,* 1895. **£3 3s**

One of 50 copies on Large Paper.

Symons (Arthur)—*continued.*

1807 **Plays, Acting, and Music.**
Illustrated with numerous portraits.
FIRST EDITION. 8vo, *original cloth, uncut.*
London, 1903. **15s**

1808 **Hawthorne** (Nathaniel). **The Scarlet Letter:** A Romance.
2 pp., with a long signed manuscript note on the work in the autograph of Arthur Symons.
12mo, *half calf. London*, 1851. **£2 2s**

WITH SIGNED MANUSCRIPTS INSERTED.

1809 **Silhouettes.**
Second Edition, revised and enlarged.
8vo, *original cloth, uncut. London*, 1896. **£12 12s**
With Signature of the Author on fly-leaf, and inserted are 4 pp. of MSS. Poems by him, each signed.

1810 **Studies on Modern Painters.**
FIRST EDITION. Royal 8vo, *original boards.*
New York, William Edwin Rudge, 1925. **£1 11s 6d**
Printed by Bruce Rogers.

1811 **William Blake.**
FIRST EDITION. Royal 8vo, *original buckram, uncut, t. e. g.*
London, 1907. **£1 10s**

1812 **Autograph Manuscript Signed of his Essay entitled "A Note on the Genius of Leonardo da Vinci."**
Contained on 50 pp., small 4to and 4to. *June-July*, 1919. **£10 10s**
The original autograph manuscript by Arthur Symons of an appreciatory article on Leonardo da Vinci and his work, with references to Shakespeare, Marlowe, Michelangelo, El Greco, Titian, etc.
Together with a typed copy of the essay, signed and dated, with autograph corrections in the text.

1813 **Autograph Poem Signed, entitled "A Serenade in the Suburbs."**
Comprising 14 lines on 1 page, 8vo.
Dated 18th February, 1894. **£2 10s**
A poem from the pen of one of the greatest of living writers.

"Maud, your poor poet comes to-night
Without a penny in his purse.
Only the jingle of his verse
Rings golden, and, for you, rings light." Etc.

J. M. SYNGE.

1814 **The Aran Islands.**
With drawings by Jack B. Yeats.
8vo, *original cloth, uncut. Dublin*, 1907. **£1 10s**

1815 **Poems and Translations.**
8vo, *original boards, uncut.*
New York, Printed for John Quinn, 1909. **£7 10s**

1816 **In the Shadow of the Glen.** A Play in one Act.
Square 12mo, *original wrappers.*
Published by John Quinn, New York, 1904. **£6 10s**
One of 50 copies, Privately Printed, to secure the American Copyright.

1817 **The Shadow of the Glen and Riders to the Sea.**
FIRST EDITION. Square 12mo, *original wrappers, uncut.*
London, 1905. **£4 10s**

1818 **The Tinker's Wedding.** A Comedy in Two Acts.
FIRST EDITION. Post 8vo, *original half buckram binding, uncut.*
Dublin, 1907. **£3 3s**

1819 **The Well of the Saints.** A Drama in Three Acts.
Square 12mo, *original wrappers.*
Published by John Quinn, New York, 1905. **£6 10s**
One of 50 copies, Privately Printed, to secure the American Copyright.

SIR RABINDRANATH TAGORE.

1820 **Chitra:** A Play in One Act.
FIRST EDITION. 8vo, *original buckram, uncut.*
London, Published by the India Society, 1913. **£1 10s**
One of 500 copies printed for the India Society of which only 250 were for sale.

1821 **The Crescent Moon.** Translated from the Original Bengali by the Author.
With 8 illustrations in colour.
FIRST EDITION. Square 8vo, *original decorated cloth gilt, t. e. g.*
London, 1913. **£1 1s**

1822 **The Gardener.** Translated by the Author from the Original Bengali.
With portrait.
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1913. **10s 6d**

Tagore (Sir Rabindranath)—*continued.*

1823 **Gitanjali.** Song Offerings. A Collection of Prose Translations made by the Author from the Original Bengali. With an Introduction by W. B. Yeats. *Frontispiece.*
Post 8vo, *original cloth. London*, 1913. **15s**

1824 **One Hundred Poems of Kabir.** Translated by Rabindranath Tagore, assisted by Evelyn Underhill.
8vo, *white buckram binding, uncut.*
Published by the India Society, London, 1914. **18s**

1825 **The Post Office.** A Play, translated by Devabrata Mukerjea; with Preface by W. B. Yeats.
Printed in red and black.
FIRST EDITION. 8vo, *original boards.*
The Cuala Press, Churchtown, Dundrum, 1914. **£1 10s**

ALFRED, LORD TENNYSON.

1826 **The Antechamber.**
THE EXTREMELY RARE PRIVATELY PRINTED FIRST EDITION, of which only some 20 or 30 copies were issued.
Small 8vo, *in the original printed wrapper.*
London, Printed for Private Circulation, 1906. **£18 18s**
"The Antechamber," here for the first time printed, is the original form of the well-known Poem "The Gardener's Daughter." The Manuscript from which it has now been printed is dated October 15, 1834.

1827 **Carmen Saeculare,** An Ode, by Alfred Tennyson, D.C.L., Poet Laureate.
Post 8vo, *original wrappers.*
London, Printed for Private Distribution, 1887. **£18 18s**
Only a very few copies issued.

1828 **To H.R.H. Princess Beatrice.**
On 1 page, 4to, *enclosed in buckram portfolio.*
July, 1885. **£10 10s**
"One Hundred Copies were printed, and about Ninety-Seven of these were forwarded to the Queen on July 20th, 1885, three days before the Royal Wedding."—T. J. Wise.

Tennyson (Alfred, Lord)—*continued.*

1829 **Helen's Tower, Clandeboye.**

Engraved title.

FIRST EDITION. 4to, *original wrappers, g. e.*

Privately Printed. (1861.) **£21**

Tennyson contributed to this, the poem :—

" Helen's Tower, here I stand,
Dominant over sea and land." Etc.

In 1870 Robert Browning contributed a poem which was inserted in the copies which had not been distributed, and his poem is inserted in the present copy.

1831 **In Memoriam:** An Index to " In Memoriam."

40 pp., 12mo, *sewn. London,* 1862. **10s 6d**

1832 **The Love Story of " In Memoriam."** Letters from Arthur Hallam to Emily Tennyson.

FIRST EDITION. Small 4to, *original wrappers.*

London, Privately Printed, Circa 1917. **£7 10s**

Only 25 copies printed by Clement Shorter for distribution among his friends.

1833 **Locksley Hall, Sixty Years After, etc.**

FIRST EDITION. Post 8vo, *original cloth. London,* 1886. **10s 6d**

BOUND BY COBDEN SANDERSON.

1834 **Maud, and other Poems.**

FIRST EDITION. 12mo, *bound by Cobden Sanderson in full red levant morocco extra, gilt floreated back, gilt line and dots on sides, inside gilt dentelles, g. e. London,* 1855. **£32**

A fine example of an early binding by Cobden Sanderson. (Doves Bindery). (1896.)

1835 **Ode on the Death of the Duke of Wellington.**

FIRST EDITION. 8vo, *original wrappers, uncut.*

London, 1852. **£1 10s**

1836 **Poems,** Chiefly Lyrical.

FIRST EDITION. F'cap. 8vo, *full new morocco gilt, g. e.*

London, 1830. **£15 15s**

Tennyson (Alfred, Lord)—*continued.*

1837 **Poems.**

FIRST COLLECTED EDITION. 2 vols., f'cap. 8vo, *full mottled calf, gilt back, s. e. London*, 1842. **£10 10s**

1838 **Poems.** MDCCCXXX—MDCCCXXXIII.

Small square 8vo, *full morocco gilt, t. e. g., by Bedford.*

Privately Printed, 1862. **£5 5s**

This was a pirated edition of Tennyson's suppressed poems (taken from the Poems, chiefly Lyrical, of 1830, and the Poems of 1833). Its appearance led to legal action being taken by the Author to protect his Copyright. A neatly written MSS. account of these proceedings is bound in at the end of this volume.

1839 **Poems.** MDCCCXXX—MDCCCXXXIII. Another Copy.

Small square 8vo, *original blue wrappers.*

Privately Printed, 1862. **£4 4s**

WITH TENNYSON'S AUTOGRAPH SIGNATURE.

1840 **Poems.**

Illustrated by Edward Lear.

Printed on Japanese vellum, 4to, *original half morocco, uncut, t. e. g. London*, 1889. **£5 5s**

One of 100 copies signed by the Author.

1841 **The Sailor Boy.**

THE EXCEEDINGLY RARE FIRST EDITION.

F'cap. 8vo, *original wrappers.*

London, Emily Faithfull, 1861. **£31 10s**

One of 25 copies only "for the Author's use."

1842 **The Silent Voices.**

By Alfred Lord Tennyson.

The Exceedingly Rare Pamphlet of 4 pp., small 8vo, *preserved in buckram case.*

London, Macmillan and Co., and New York, 1892. **£15 15s**

This pamphlet was issued on October 11th, 1892, the day preceding Tennyson's funeral. The Verses were printed in this manner simply to assure the Copyright, and very few copies were produced.

1843 **A Welcome.**

SECOND ISSUE OF THE FIRST EDITION.

F'cap. 8vo, *unbound. London*, 1863. **5s**

Tennyson (Alfred, Lord)—*continued.*

1844 **Life and Works.** The finely printed Edition de Luxe.
Illustrated with portraits and views.
12 vols., 8vo, *original art linen, gilt, uncut.*
London, 1898-99. **£10 10s**

1845 [**Knowles** (J. T.).] **Tennyson's Arthurian Poem.**
F'cap. 8vo, *original wrappers. London*, 1871. **14s**

1846 **Napier** (G. G.). **The Homes and Haunts of Alfred, Lord Tennyson.**
Portrait, 18 *full-page plates and numerous illustrations in the text, printed on Japanese vellum.*
8vo, *half morocco gilt, uncut, t. e. g. Glasgow*, 1892. **£3 3s**
One of 300 copies.

TO ELLEN TERRY ON HER ACTING.

1847 **Autograph Letter Signed to Ellen Terry, the Actress.**
1 page, 8vo. *Freshwater, 5th January*, 1881. **£21**
Congratulating Ellen Terry on her acting of Camma.
" I must congratulate you on what I am told is your crowning success. My sons & all the world report your acting of Camma to be *beyond praise*. . .
" If you have to miss out anything in Camma's last speech, I should think the allusion to Socrates might go."

1848 **TENNYSON** (Frederick). Poet. Brother of Alfred, Lord Tennyson.
Three Autograph Letters Signed to Rev. John Frere.
9¼ pp., 4to. *Somersby*, 1831-1834. **£10 10s**
Informing Frere of the death of his father in March, 1831, and the possibility of the family remaining at the rectory at Somersby when the in-coming rector arrived; referring to his grandfather's wish that he should take orders; and mentioning his brother Alfred's indifferent health and probability of his publishing again in the spring.
In the previous September Alfred Tennyson's friend, Arthur Hallam, died suddenly at Vienna, and this sorrow, as the poet in later life told his son, for a while " blotted out all joy from his life, and made him long for death." From the first Tennyson's whole thoughts appeared absorbed in memories of his friend, and he continually wrote fragmentary verses, some of them to form, seventeen years later, sections of a completed " In Memoriam."
" . . . My Poor Father, all his life *a man of sorrows & acquainted with grief*, has come to that Bourne from whence no traveller returns. . . We are not certain whether we shall be permitted to remain much longer in this place; we must abide the pleasure of Robinson the next Incumbent, whom perhaps you may remember to have seen at Cambridge in your time." Etc.
" . . . I expect to be ordained in June, without much reason, for hitherto

Tennyson (Frederick): **Three A.L.S. to Rev. John Frere**—*continued.*

I have made no kind of preparation, & a pretty parson I shall make, I'm thinking. . . . What you tell of Leighton being likely to go to Baden, is new to me, though I certainly saw him not very long ago at Cambridge. Tennant who is forever destined to be shut out from the beautiful, is going to play the Tutor in Newfoundland, & in his leisure hours to study Cod's heads & shoulders, the only form of the beautiful to [be] found in that country. If he had said Hell-I-go-Land I should have thought he would have had a pleasanter destination. However it will I hope enable him to pay his debts. Furthermore I got considerably acquainted with Trench, the last term I was at Cambridge, to which let me add, that from Kemble who is at present in France, Alfred heard some short time ago." Etc.

". . . . Alfred will probably publish again in the Spring but his health is very indifferent & his spirits very variable. He too if he does not mind will be obliged when he has lost the plumage of his Imagination, to fledge it with Tobacco leaves, if he does not take to some stronger & more fatal stimulant." Etc.

1849 **TENNYSON** (Charles). **Small Tableaux.**

FIRST EDITION. F'cap 8vo, *original cloth, uncut.*
London, 1868. **£4 4s**

Presentation Copy with Signed Autograph Inscription: "To Frederick and Maria Tennyson . . . from their affectionate brother Charles Turner. July the 14th, 1868."

About 1840 Chas. Tennyson took the name of Turner.

PRESENTATION COPY FROM ALFRED, LORD TENNYSON.

1850 ——— **Sonnets and Fugitive Pieces.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*
Cambridge, 1830. **£31 10s**

With Autograph Inscription on title: "Walter White from A. Tennyson."

1851 ——— **Sonnets by the Rev. Charles Turner.**

FIRST EDITION. 12mo, *original cloth, uncut.*
London, 1864. **£1 10s**

Presentation Copy with the Author's Autograph Inscription.

W. M. THACKERAY.

1852 **Addison** (C. G.). **Damascus and Palmyra.** A Journey to the East.
Illustrated with 10 *coloured plates by W. M. Thackeray.*
FIRST EDITION. 2 vols., 8vo, *full calf gilt, uncut, t. e. g.*
London, 1838. **£7 18s**

Thackeray (W. M.)—*continued.*

1853 **Catalogue of an Exhibition commemorating the Hundredth Anniversary of the Birth of William Makepeace Thackeray.** (1811-1863).
With illustrations.
8vo, *original boards, uncut.*
New York, The Grolier Club, 1912. **£1 10s**

1854 **An Essay on the Genius of George Cruikshank.**
With numerous illustrations of his Works.
FIRST EDITION. 8vo, *original cloth, g. e., as issued.*
London, 1840. **£4 4s**

1855 **Dennis Duval.**
FIRST EDITION. Crown 8vo, *cloth, uncut. London,* 1867. **£6 6s**

1856 **Doctor Birch and His Young Friends.** By M. A. Titmarsh.
Coloured vignette title and 15 *coloured plates by the Author.*
FIRST EDITION. Square crown 8vo, *full new levant morocco extra, gilt back, g. e., original covers bound in at end. London,* 1849. **£9 9s**

1857 **Etchings by the late William Makepeace Thackeray while at Cambridge,** Illustrative of University Life, etc., etc.
FIRST EDITION. 8vo, *original boards.*
Now First Printed from the Original Plates, 1878. **£1 10s**

1858 **The Four Georges:** Sketches of Manners, Morals, Court and Town Life.
With illustrations.
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1861. **£5 5s**

1859 **The Four Georges.**
With illustrations.
Post 8vo, *half morocco gilt, uncut, t. e. g. London,* 1866. **£2 10s**
Extra Illustrated Copy with 78 engraved portraits and views of various personages and places mentioned in the text.

1860 **The History of Samuel Titmarsh and the Hoggarty Diamond.**
With engraved title and 9 *full-page plates by the Author.*
FIRST EDITION. Square crown 8vo, *bound by Riviere in full levant morocco extra, gilt back, edges entirely uncut, with the original wrappers bound in at end. London,* 1849. **£12 12s**

Thackeray (W. M.)—*continued.*

1861 **An Interesting Event.** By M. A. Titmarsh.
FIRST EDITION. F'cap. 8vo, *sewn, as issued.*
London, D. Bogue, 1849. **£18 18s**
One of a few copies only.

1862 **The Irish Sketch-Book,** by Mr. M. A. Titmarsh.
With full-page and other illustrations by the Author.
FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut.*
London, 1843. **£8 8s**

1863 **The Irish Sketch-Book.**
With numerous engravings on wood drawn by the Author.
Second Edition. 2 vols., post 8vo, *original cloth, uncut.*
London, 1845. **£1 5s**

1864 **The Kickleburys on the Rhine.** By M. A. Titmarsh.
With coloured vignette title and 14 *full-page coloured plates by the Author.*
FIRST EDITION. Square crown 8vo, *full new levant morocco extra, gilt back, g. e., the original covers bound in at end.*
London, 1850. **£10 10s**

1865 **L'Abbaye de Penmarc'h.** Mélodrame en Trois Actes, Par MM. Pre Tournemine et Thackeray.
Imperial 8vo, *unbound* (*no wrappers*), 21 pp.
Paris, 1840. **£3 10s**
This was included by Shepherd in his Thackeray Bibliography, 1880; but it is now supposed that it was not written by W. M., but by his cousin Thomas James Thackeray.

1866 **Les Mémoires d'un Valet de Pied.** Traduits par William L. Hughes.
Post 8vo, *original wrappers, uncut. Paris,* 1859. **£2 2s**

1867 **Loose Sketches.** An Eastern Adventure, etc.
With a frontispiece by John Leech.
Post 8vo, *original buckram, uncut. London,* 1894. **15s**
One of 500 copies only printed on small paper.

Thackeray (W. M.)—*continued.*

1868 **Marvy** (L.). **Sketches.** (English Landscape Painters). With Short Notices by W. M. Thackeray.

With 20 *coloured plates.*

Folio, *original cloth, g. e. London, D. Bogue,* N.D. **£21**

1869 **Memoires de Barry Lyndon du Royaume D'Irlande.**

Roman Anglais, traduit avec l'auterisation de L'Auteur par Léon de Wailly.

Post 8vo, *original wrappers. Paris,* 1876. **£1 5s**

1870 **Miscellanies:** Prose and Verse.

4 vols., original issue of each volume.

Post 8vo, *original cloth. London,* 1855-1857. **£2 10s**

1871 **Mr. Thackeray, Mr. Yates, and the Garrick Club.** The Correspondence and Facts stated by Edmund Yates.

15 pp., 8vo, *unbound as issued, printed for private circulation,* 1859. **£11 11s**

This publication relates to the controversy over Yates' article on Thackeray, which appeared in Town Talk in June, 1858 (No. 225). It had been preceded by a sketch of Dickens which had met with great success. Thackeray feeling injured, wrote on June 14 a letter to Yates demanding a retraction. Yates sought advice of Dickens, who was also a member of the Garrick Club, whereupon Thackeray appealed to the Club committee, on the plea that the criticism was personal, and that as he had met Yates only at the Club, it was the Club's duty to protect him from Yates' insults. At the general meeting in July action was taken directing Yates to apologise; not doing so, he was excluded from the Club. The affair created a coolness between Thackeray and Dickens that was terminated only a week before Thackeray's death.

This is the issue with Dickens correctly spelt on page 14.

1872 **The Newcomes.** Memoirs of a Most Respectable Family.

Edited by Arthur Pendennis.

With illustrations on steel and wood by Richard Doyle.

Complete in the original 24 parts, *with the yellow wrappers.*

London, 1854-1855. **£55**

Enclosed in half morocco case.

Van Duzer in his Thackeray Bibliography, calls for one or two more leaves of Advertisements than are in this copy.

Thackeray (W. M.)—*continued.*

1873 **The Newcomes.** Memoirs of a most respectable Family, Edited by Arthur Pendennis, Esq.

With illustrations on steel and wood by Richard Doyle.

FIRST EDITION. 2 vols., 8vo, *bound from the original parts with the complete set of the yellow wrappers preserved at end. Half morocco gilt, uncut.* 1854-5. **£30**

1874 **Notes of a Journey from Cornhill to Grand Cairo,** by Way of Lisbon, Athens, Constantinople, and Jerusalem.

Coloured frontispiece and woodcuts in the text by the Author.

FIRST EDITION. Post 8vo, *original cloth, uncut.*

London, 1846. **£6 18s**

1875 **Novels by Eminent Hands.**

FIRST EDITION. Post 8vo, *original yellow wrappers.*

London, 1856. **£1 5s**

1876 **The Orphan of Pimlico,** and other Sketches, Fragments and Drawings. With some Notes by Anne Isabella Thackeray.

Portrait and numerous illustrations.

4to, *half leather. London,* 1876. **£3 10s**

1877 **"Our Street."** By Mr. M. A. Titmarsh.

With coloured vignette title and 15 *coloured plates by the Author.*

FIRST EDITION. Square crown 8vo, *full new levant morocco extra, gilt back, g. e., original covers bound in at end.*

London, 1848. **£10 10s**

1878 **Photographs from Original Sketches,** by W. M. Thackeray.

Series of 6 *large Photographs of Pen and Ink Sketches of W. M. Thackeray, with facsimile of his writing beneath each.*

Large 4to, *half morocco.*

Published in Birmingham, Circa 1870. **£6 6s**

The titles are as follows : —

(1) Young, Active and Beautiful, the Count des Dragées and Mademoiselle de la Bonbonniere vow to each other an eternal attachment.

(2) They are married, but after several years of union they are neither so slim nor so happy as they were, etc.

(Continued over)

Thackeray (W. M.): **Photographs from Original Sketches**—*continued.*

(3) He has once more become agreeable but for whom? For Mademoiselle de Toffy who is staying with her Aunt the neglected and no longer beautiful Mme. Dragées.
(4) Having been aggravated by her husband all day Madame des Dragées writes down her wrongs in her ledger.
(5) Disgusted with the Count's behaviour, his lady steps out on the leads of their apartment . . . and vows that she will cast herself into the street, etc.
(6) Upon thinking better of it, she returned to the sleeping apartment, got into bed and, it is believed, slept well, etc.

1879 **Reading a Poem.**

Portrait of W. M. Thackeray.

8vo, *original boards, cloth back. New York,* 1903. **5s**

One of 200 copies numbered and signed by the publisher.

1880 **Rebecca and Rowena,** a Romance upon Romance. By Mr. M. A. Titmarsh.

Vignette title and 8 *full-page coloured plates by Richard Doyle.*

FIRST EDITION. Square crown 8vo, *full new morocco gilt, g. e., original covers bound in at end. London,* 1850. **£12 12s**

1881 **Rebecca and Rowena,** a Romance upon Romance, by Mr. M. A. Titmarsh. Another Copy.

FIRST EDITION. Square 8vo, *original boards, new back, g. e. London,* 1850. **£8 10s**

1882 **Reminiscences of a London Drawing Room** (Chesham Place, 1849).

8vo, *original blue wrappers.* N.D. **£6 10s**

Privately Printed about the year 1860 by the Authoress, Thackeray's Friend, Miss Perry, for presents only. Contains references to Thackeray on almost every page (the original ideas for " Vanity Fair " and " Becky Sharp " are mentioned at page 3).

1883 **The Rose and the Ring,** or the History of Prince Giglio and Prince Bulbo. A Fireside Pantomime for Great and Small Children.

With 8 *full-page plates and* 48 *woodcuts in the text by the Author.*

FIRST EDITION. Square crown 8vo, *bound by Riviere in full crushed levant morocco extra, gilt back, edges as issued, with the original covers bound in at end. London,* 1855. **£22 10s**

Thackeray (W. M.)—*continued.*

1884 **Roundabout Papers.** Reprinted from the "Cornhill Magazine."
With illustrations.
FIRST EDITION. Post 8vo, *full levant morocco, uncut, t. e. g.*
With specimen cover and back strip bound in.
London, 1863. **£2 15s**

1885 **Sand and Canvas,** a Narrative of Adventures in Egypt, with a Sojourn among the Artists in Rome.
Frontispiece and 7 plates (6 of which are coloured), by Samuel Bevan.
FIRST EDITION. 8vo, *half morocco gilt, uncut.*
London, Charles Gilpin, 1849. **£2 5s**
Thackeray's humorous ballad, "The Three Sailors," first appeared in this volume.

1886 **The Second Funeral of Napoleon:** In three Letters to Miss Smith, of London, and the Chronicle of the Drum. By Mr. M. A. Titmarsh.
With woodcut illustrations.
FIRST EDITION. Square 12mo, *full morocco, g. e.*
London, 1841. **£31 10s**

1887 **Simple Melodies.**
With illustrations by W. M. Thackeray.
Facsimiles of the Original Manuscript and Drawings.
4to, *half roxburghe. Circa* 1895. **£3 10s**
Very scarce, as only a few copies were issued.

1888 **The Snob:** A Literary and Scientific Journal: Not Conducted by Members of the University.
Vol I., Parts 4, 5 and 6 only (pp. 17-34).
Post 8vo, *original wrappers.* 1829. **£8 10s**
The above contains the article that is most essential to Thackeray Collectors, viz., "Timbuctoo," 2½ pp.: a Parody on Tennyson's Poem of that name.

1889 **The Students' Quarter, or Paris five and thirty years since.**
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FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, N.D. (1874). **£3 15s**

Thackeray (W. M.)—*continued.*

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Thackeray (W. M.)—*continued.*

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Contains the first appearance of "A Leaf out of a Sketch Book," by Thackeray; and Tennyson's "The Sailor Boy."

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From the library of W. M. Thackeray, with his embossed stamp on title-page, and the following inscription by the Author on fly-leaf :—

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William Makepeace Thackeray, Esq., with the Author's compliments—
a slight acknowledgement of the delight in reading H. Esmond.
Charles Hursthouse,
May, 1857."

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1906 **Van Duzer** (H. S.). **A Thackeray Library.** First Editions and First Publications, Portraits, Water Colours, Etchings, Drawings and Manuscripts.

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" . . . I think the Inn is my best resting place—better for coming, for going, and so forth to a man perpetually on the move. Of course the first visit I pay is to my cousins, and the first dinner I eat shall be theirs if they will kindly give it me. . . .

" Such a crowd last night! I thing cousin Boyne & Cousin St. John were rather scandalized by Cousin William's free speaking."

Thackeray (W. M.)—*continued.*

1908 **Autograph Letter Signed to J. B. Russell.**
1 page, 8vo.
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Cornhill, 24th November, 1859. **£25**
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Written while on a visit to Europe and giving an account of the celebration of Thanksgiving Day in Vienna.

"November 25th was the American Thanksgiving Day. It was celebrated here at the house of the American Minister, Mr. Tower, by an assemblage of two hundred Americans & a sprinkling of their Austrian friends. The reception began at three in the afternoon, & the devotions were conducted in a proper thanksgiving spirit thence to the end of the day. According to custom, these devotions took the form of joyous & lively conversation, interspersed with piano & vocal music volunteered by the guests. There was no special speech-making, & none was needed, to make the occasion an enthusiastic tribute of homage & affection to the Republic & its flag. The reception was a surprise in one way, since it revealed the fact that there were more than double as many Americans in Vienna as had been supposed." Etc.

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"I have now, blessed be God! escaped from the abhored and loathed Circuit, and the Attornies, who have done their best to break my heart.

"My duties are delicate . . . and my station dignified, with ample leisure (to an industrious man like myself) for literature! I am now, comparatively *affluent*; retain the delights of London life and Society—and, in short, for the first time breathe freely. . . . My watchword is 'Pity the poor Lunatic!'

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1963 **The Father of the Forest.**
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1964 **The Father of the Forest,** and other Poems.
With portrait of Watson as frontispiece.
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FIRST EDITION. 12mo, *original cloth, uncut, t. e. g. London and New York,* 1898. **£1 10s**

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Boscombe (3rd November, 1896). With envelope. **£1 15s**

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An extremely interesting collection of letters chiefly on literary matters.

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Watts requests Dr. Raffles for some particulars of his career, which was to be included in "Men of Our Time," mentions Robert Southey and his "Life of William Cowper," deals with some of his (Watts') pictures which were being exhibited in the Provinces, and also refers to his forthcoming volume, probably his "Poetical Album."

"May I beg your acceptance of the accompanying volume of verse, it is a very insufficient return for the agreeable tale you kindly put into Mrs. W. hands some time ago." Etc.

"Since writing the enclosed letter I thought it best to defer sending my packet until I could add a copy of the Literary Souvenir for 1827, which I am now enabled to do. May I hope I shall in the course of the next few months receive some little more contribution from your pen for my next volume. Having the whole year before me I am anxious to avoid the delay which has occasioned me so much loss and inconvenience this year. 7,500 copies of the L.S. for 1827 were however sold before publication." Etc.

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Interesting document, entirely in the autograph of Alaric A. Watts.

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from
Theodore Watts Dunton."

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ON OMAR KHAYYAM.

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"Undoubtedly you are a brick and a worthy chip of the Omar Khayyam block to give me another chance but alas! on the 21st I shall be away again. Moreover, though I love to meet goodfellows, I don't love after dinner speeches and who knows that some malevolent friend would not even spoil my digestion by calling upon me also to speak! That were dreadfol! so let us give it up. Besides I know exactly what every man Jack of you is going to say, and have put into a dramatic . . . on the Persian two rhymes which in good Suffolk may be thus rendered.

To the King of Wisdom
Chorus of the Club
Echo : Chorus to Omar Khayyam
Chorus.

In this red wine, where rarer lights are glowing
Than Mermaid sack could own or fiery dram,
Of Erin's still, or Albion's nectar showing
What beard of gold John Barleycorn is growing,
We drink to thee, whose knowledge seeme foreknowing
Omar Khayyam." Etc.

AUTHOR'S OWN COPY WITH MANUSCRIPT NOTES.

1976 **WELLS** (Charles). **Joseph and his Brethren.** A Dramatic Poem.

FIRST EDITION. With Introduction by A. C. Swinburne.

The Author's Unpublished Revision of Joseph and His Brethren, containing Dedication to R. H. Horne, in his Autograph, together with extensive corrections and additions in the Author's hand.

Post 8vo, *enclosed in half morocco slip case.* 1878. **£35**

The Author perhaps impelled by Swinburne's Plays, introduced the revision and enlargement of his Celebrated Dramatic Poem, between 1876 and 1878.

He has altered the title to "Sephenath-Phaanech" and dedicated it to R. H. Horne "My First Friend in 1810 and My Last Friend in 1878."

In some cases single words are altered, in others whole pages and slips are inserted.

Afterwards in the possession of Mr. Buxton Forman.

1977 **WELLS** (Gabriel). **Intimations.**

8vo, *original cloth, uncut, t. e. g. London,* 1927. **7s 6d**

H. G. WELLS.

1978 **An Englishman Looks at the World,** being a Series of Unrestrained Remarks upon Contemporary Matters.

FIRST EDITION. 8vo, *original cloth. London,* 1914. **£2 10s**

Wells (H. G.)—*continued.*

PRESENTATION COPY.

1979 **Ann Veronica.** A Modern Love Story
FIRST EDITION. Post 8vo, *original cloth, uncut, t. e. g.*
London, 1909. **£23 10s**
With Presentation Inscription in Wells' Autograph :—
" To W. L. Courtney,
from H. G. Wells."

1980 **First and Last Things.** A Confession of Faith and Rule of a Life.
Revised and Enlarged Edition. Square 8vo, *original cloth.*
London, 1917. **8s 6d**

1981 **God the Invisible King.**
FIRST EDITION. Square 8vo, *original cloth.*
London, 1917. **£1 10s**

PRESENTATION COPY.

1982 **God the Invisible King.**
FIRST EDITION. Post 8vo, *original cloth. London*, 1917. **£23 10s**
With Presentation Inscription in Wells' Autograph :—
" From H. G. Wells
in the hope of a speedy conversion."

1983 **The History of Mr. Polly.**
Coloured frontispiece.
FIRST EDITION. Post 8vo, *original cloth.*
London, 1910. **£3 10s**

PRESENTATION COPY.

1984 **Kipps.** The Story of a Simple Soul.
FIRST EDITION. Post 8vo, *original cloth, t. e. g.*
London, 1905. **£23 10s**
With Presentation Inscription in Wells' Autograph.
" To W. L. Courtney
from H. G. Wells."

1985 **The New Machiavelli.**
FIRST EDITION. Post 8vo, *original cloth.*
London, 1911. **£3 3s**

Wells (H. G.)—*continued.*

1986 **New Worlds for Old.**
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1908. **£4 4s**

1987 **The Passionate Friends:** A Novel.
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1913. **£2 2s**

1988 **The Research Magnificent.**
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1915. **£2 2s**

1989 **The Secret Places of the Heart.**
FIRST EDITION. Post 8vo, *original cloth. London*, 1922. **10s 6d**

1990 **Socialism and the Family.**
FIRST EDITION. F'cap. 8vo, *original wrappers.*
London, 1906. **£2 10s**

1991 **The Soul of a Bishop.**
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1917. **£3 15s**

PRESENTATION COPY.

1992 **The Undying Fire.** A Contemporary Novel.
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London (1919). **£23 10s**
With the following inscription in Wells' Autograph, on half-title :—
" W. L. Courtney
H. G. Wells."

1993 **WHARTON** (Grace and Philip). **Works,** namely:—
Wits and Beaux of Society. 2 vols.
Queens of Society. 2 vols.
Literature. 2 vols.
All FIRST EDITIONS. 6 vols., 8vo, *original cloth, uncut.*
London, N.D. **£7 15s**

J. McNEILL WHISTLER.

1994 **Catalogue of an Exhibition of Etchings and Dry-Points by Whistler.** With an Introduction and Notes by Joseph Pennell.

Narrow 8vo, *original wrappers. New York*, 1910. **10s 6d**

1995 **Catalogue of Paintings, Drawings, Etchings and Lithographs.**

FIRST EDITION. Small 4to, *original wrappers, uncut. London*, 1905. **8s 6d**

1996 **A Collection of 24 Photographs** (including 4 in duplicate) from original drawings and lithographs, including Cremore Gardens, View in Venice, Thomas Carlyle, Figure Studies, etc., by Whistler.

Various sizes, *enclosed in a buckram portfolio.* **£2 2s**

1997 **Eden Versus Whistler.** The Baronet and the Butterfly, a Valentine with a Verdict.

FIRST EDITION. Small 4to, *original boards. Paris*, 1899. **£1 5s**

1998 **The Gentle Art of Making Enemies.**

FIRST EDITION. Small 4to, *original boards, cloth back, uncut (slightly soiled). London*, 1890. **£5 10s**

1999 **An Illustrated Catalogue of the Memorial Exhibition of the Works of the late James McNeill Whistler,** First President of the International Society of Sculptors, Painters, and Gravers, in the New Gallery, Regent Street, London, April 1905.

FIRST EDITION AND LARGE PAPER COPY OF THE ILLUSTRATED EDITION.

With portrait of Whistler and 50 *reproductions of the famous pictures exhibited.*

4to, *original boards. London*, 1905. **£3 15s**

2000 **Memorial Exhibition of the Works of the late J. McNeill Whistler.** Catalogue of Paintings, Drawings, Etchings, and Lithographs.

EDITION DE LUXE. LARGE PAPER COPY.

4to, *original half binding, uncut, t. e. g. London*, 1905. **£3 3s**

Whistler (J. McNeill)—*continued.*

2001 **Nocturnes, Marines, and Chevalet Pieces:** A List of 44 Subjects, with Critical Remarks.

FIRST EDITION. Square 8vo, *original wrappers, uncut. Privately Printed*, 1880. **14s**

THE PADDON PAPERS.

2002 **Correspondence. Paddon Papers. The Owl and the Cabinet.**

11 pp. and covers, 4to, *sewn as issued. Privately Printed*, 1882. **£35**

This copy has an important correction by Whistler on Page 4; he has cancelled the printed line—

"give you the straight tip to some of my most exquisite enjoyment during that visit,"

and written in the margin—

"place before you, in a clearer if less genial light, Mr. Howell's relations with that family."

Mr. Pennell, in his Life of Whistler, writes :—

"1882 was the year of The Paddon Papers. Mr. Cole wrote on Sept. 24—

'To Jimmy's. He lent me proof of his Paddon and Howell correspondence. Amusing, but too personal for general interest.'

"There were complications of no importance with Howell, in which Paddon, a diamond merchant, figured; and further complications over the Chinese cabinet Mr. Morse bought from Whistler when he moved into No. 2, Lindsay Row. For long Mr. Morse was left with only the lower part, while Howell had the top. Whistler, who thought nothing concerning him trivial, printed these letters in a pamphlet, called the Paddon Papers; or, The Owl and the Cabinet, interesting now because it is rare, and because it marks the end of all relations between himself and Howell."

This was C. W. Dowdeswell's copy. It is one of the rarest of Whistler's pamphlets.

2003 **The Peacock Room.** Painted for Mr. F. R. Leyland by James McNeill Whistler, removed in its entirety from the late Owner's Residence and exhibited at Messrs. Obach's Galleries at 168, New Bond Street, London, W.

10 *full-page plates, and descriptive text.*

4to, *original wrappers, uncut. London*, 1904. **£3 3s**

THE PIKER PAPERS.

2004 **The Piker Papers.**

8 pp., printed on one side only, forming 4 pp. of text.

4to, *unbound.* 1881. **£21**

This is Whistler's account of his troubles with the new Society of Painter-

Whistler (J. McNeill): **The Piker Papers**—*continued.*

Etchers. Whistler called his pamphlet "The Piker Papers" as Pike was the name of the newsagent who had become involved.

Mr. Pennell, in his Life of Whistler, writes as follows :—

"It was fortunate for him that, when he got back to town, events to distract his thoughts from grief followed fast. The new Society of Painter-Etchers had arranged to open their first exhibition in April at the Hanover Gallery. American artists who were just starting etching, and had never shown prints in London, were invited. Mr. Frank Duveneck, one of them, sent a series of Venetian prints. This was the occasion of 'the storm in an aesthetic teapot' which, had not Whistler thought it important as 'history,' would now be forgotten."

This was C. W. Dowdeswell's copy.

2005 **"Ten o'clock."**

FIRST EDITION. Square 8vo, *original wrappers.*
London, 1888. **£2 15s**

PRESENTATION COPY.

2006 **Mr. Whistler's "Ten o'clock."**

FIRST EDITION. Post 8vo, *original wrappers, preserved in roan covers. London*, 1888. **£28**

Presentation Copy from the Author to Justin McCarthy, with Autograph Inscription and Butterfly Signature on title-page. Afterwards in the possession of Ellen Terry, with her name stamped in gold on outside of front cover.

2007 **Venice Pastels.**

Square 12mo, *original wrappers. London*, N.D. **5s**

2008 **Gallatin** (A. E.). **The Portraits and Caricatures of James McNeill Whistler.** An Iconography by A. E. Gallatin.

With 20 *examples*, 10 *hitherto unpublished.*
8vo, *cloth. London*, 1913. **£2 2s**

2009 ——— **Whistler's Pastels** and other Modern Profiles.

NEW EDITION. 8vo, *cloth. New York*, 1913. **£2 2s**

2010 **Pennell** (E. R. and J.). **The Life of James McNeill Whistler.**

With portraits and illustrations.
FIRST EDITION. 2 vols., small 4to, *half buckram.*
London, 1908. **£9 15s**

2011 **Pennell** (E. R. and J.). **The Whistler Journal.**

Small thick 4to, *original half cloth, uncut.*
Philadelphia, 1921. **£1 18s**

Whistler (J. McNeill)—*continued.*

2012 **Raleigh** (Prof. W.). **In Memoriam. James McNeill Whistler.**
Square post 8vo, *original wrappers. London,* 1905. **10s 6d**

2013 **Way** (T. R.). **Memories of James McNeill Whistler.**
Numerous illustrations.
Square 8vo, *original cloth, uncut. London,* 1912. **£1 5s**

2014 **WHITMAN** (Walt). **Leaves of Grass.**
Crown 8vo, *original cloth.*
Boston, Thayer and Eldridge, Year 85 *of The States* (1860-61).
£12 12s

This is the Third Edition and contains 154 Poems. The First Edition contained only 12 Poems, and the Second Edition 32 Poems.

In this edition the author abandons calling the months by their common names and adopts the Quaker style : that of calling September the Ninth month, etc.

2015 ——— **Leaves of Grass.**
With portrait.
Post 8vo, *original half morocco* (*a little broken*).
Camden, New Jersey, 1876. **£10 10s**

With Whitman's Autograph Signature on title.

2016 ——— **Two Rivulets,** including Democratic Vistas, Centennial Songs, and Passage to India.
With portrait of the Author, containing his Autograph Signature.
Post 8vo, *original half morocco.*
Camden, New Jersey, 1876. **£8 10s**

"I AM FEARFULLY DISABLED, YET RETAIN GOOD SPIRITS."

2017 ——— **Autograph Letter Signed to Arthur Price.**
1 page, 4to.
New Jersey, 25th January, 1887. With addressed envelope. **£30**

A very fine letter concerning his health.

"I am here not much different from usual late years, but older, more broken and paralysed. I have a little old cottage of my own in which I live, and have a good young woman, a widow, for cook and housekeeper. I am fearfully disabled, yet retain good spirits, have just been out for a drive." Etc.

2018 ——— **Autograph Manuscript "Notes on Orientalism."**
1 page, narrow folio. **£16 16s**

An interesting little manuscript in pencil, with corrections in pencil, ink and blue pencil, commencing :—

"The vast world of political Democracy and the tempest struggles out of it playing so great a part, perhaps the greatest part, in modern history, is unknown, unspoken, unfelt among the Orientals." Etc.

Whitman (Walt)—*continued.*

2019 ——— **Autograph Letter Signed** (in pencil).
2 pp., 8vo. *Esopus-on-Hudson, 17th March*, 1877.

Also **Autograph Letter Signed of Mary O. Doris mentioning Walt Whitman.**

2 pp., 8vo. *Camden, 30th December*, 1895. **£15 15s**

Describing his arrival at Esopus-on-Hudson.

"We arrived here all safe at last (after adventures) had to cross the river, late of a dark night in broken ice, in a little row boat, mid a furious snow storm."

2020 **WHITTIER** (John Greenleaf). **Autograph Letter Signed to "My dear Friend."**

3 pp., 8vo. *Danvers, 10th June*, 1881. **£3 18s**

A charming chatty letter chiefly in reference to a book that had been sent him.

"I recd. thy beautiful and deeply interesting book. . . . It came to me when I was confined to the house by illness, and I had reason to thank thee for the great pleasure I found in its perusal. . . .

"I hope thee will find material for another book. . . . This seems to me a true literary success. Unable to travel abroad myself, such books as these are benefactions.

"I am spending much of my time at this place, a charming rural spot, 40 minutes' ride from Boston, though I still regard Amesbury as my home." Etc.

2021 ——— **Autograph Letter Signed to "My dear Friend."**

1 page, 4to. *Amesbury, Sixth day (6th January)*. N.Y. **£3 3s**

"I am so much of an invalid just now that I fear thy visit will not be as agreeable to thee, as it might be at some other time. I have so many things to talk about, and so little strength! . . .

"I have watched thy labors of love in Europe with deep interest. May the Lord enable thee to see the ripening of the harvest thou hast sown so widely!" Etc.

OSCAR WILDE.

2022 **After Reading,** being A Book of Letters written in Berneval from Oscar Wilde to Robert Ross.

Cover and decorations designed and cut on wood by Ethelbert White.

FIRST EDITION. 8vo, *half vellum, uncut.*

London, Beaumont Press, 1921. **£3 18s**

One of 75 copies printed on Japanese vellum, and signed by the Publisher and Artist.

2023 **The Ballad of Reading Gaol.** By C.3.3.

Second Edition. 8vo, *original cloth. London*, 1898. **12s 6d**

Wilde (Oscar)—*continued.*

2024 **The Ballad of Reading Gaol.**
8vo, *original cloth. London,* 1899. **6s**

2025 **De Profundis,** aufzeichnungen und briefe aus dem Zuchthaus in Reading.
FIRST EDITION IN GERMAN. Crown 8vo, *original half parchment, uncut edges. Berlin,* 1905. **10s 6d**
This edition contains at end translations of four letters written from Reading gaol, which were not published in England till 1908.

2026 **The Duchess of Padua:** A Tragedy of the Sixteenth Century.
Royal 8vo, *wrappers.*
New York, Privately Printed, N.D. **£2 10s**
Limited Issue reserved exclusively for subscribers.

2027 **A House of Pomegranates.**
With decorations by C. Ricketts and C. H. Shannon.
FIRST EDITION. Square 8vo, *original decorated buckram, uncut. London,* 1891. **£6 18s**

2028 **A House of Pomegranates.** Another Copy.
FIRST EDITION. Square 8vo, *bound by Riviere in full polished calf extra, uncut, t. e. g., the original pictorial covers bound in.*
London, 1891. **£5 5s**

2029 **An Ideal Husband.**
FIRST EDITION. 8vo, *original cloth, uncut.*
London, 1899. **£3 10s**

2030 **Intentions.** The Decay of Lying; Pen, Pencil and Poison; The Critic as Artist; the Truth of Masks.
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1891. **£10 10s**

2031 **Lord Arthur Savile's Crime,** and Other Stories.
FIRST EDITION. Post 8vo, *original boards. London,* 1891. **£3 3s**

2032 **Phrases and Philosophies for the Use of the Young.**
Post 8vo, *original wrappers, uncut.*
London, Privately Printed for Presentation, 1894. **7s 6d**
One of 75 copies printed for presentation only.

Wilde (Oscar)—*continued.*

2033 **The Picture of Dorian Gray.**

8vo, *original boards, uncut.* "*Privately Printed*, 1890." **£21**

It has been stated that this was privately issued at Oxford by Oscar Wilde to his friends, if so, it would therefore rank as pre-first edition. Stuart Mason, in his Bibliography of Oscar Wilde, however, considers it a pirated edition, the text being taken from Lippincott's Monthly Magazine for July, 1890, and was probably printed in London or Birmingham about 1904.

A copy was sold at the Stetson Sale in America, 1920, for $175.00.

2034 **The Picture of Dorian Gray.**

Illustrated with 7 plates.
FIRST ILLUSTRATED EDITION.
Royal 8vo, *original half buckram, uncut, t. e. g.*
Paris, 1908. **£2 2s**

2035 **The Picture of Dorian Gray.**

Post 8vo, *half levant morocco gilt, uncut, t. e. g.*
Paris, 1908. **£3 5s**

The Limited Issue, published to complete the hand-made paper Library Edition.

2036 **Poems.**

Second Edition. Post 8vo, *vellum, uncut, t. e. g.*
London, 1881. **£3 3s**

AUTOGRAPH COPY.

2037 **Poems.**

With decorative title-page and half-title designed by Charles Ricketts.

Post 8vo, *original violet cloth boards, with gilt lettering and designs, and decorative end papers, all by Charles Ricketts, uncut, t. e. g., as issued. London, Elkin Mathews*, 1892. **£18 18s**

One of 220 copies numbered and signed by the Author, Oscar Wilde.

2038 **Ravenna.** Recited in The Theatre, Oxford, June 26, 1878. By Oscar Wilde.

F'cap. 8vo, *original wrappers. Oxford*, 1878. **£2 10s**

The Genuine First Edition, with the Arms of the University on title-page and cover.

2039 **Resurgam.** Unpublished Letters.

4to, *original wrappers, uncut. Privately Printed*, 1917. **£12 12s**

One of 25 copies only.

Wilde (Oscar)—*continued.*

2040 **The Spirit Lamp:** An Aesthetic, Literary and Critical Magazine.

Complete Set of the 15 Parts in the wrappers as issued, 8vo and small 4to.

Bound together in one volume, small 4to, *half levant morocco, t. e. g.* 1892-3. **£15 15s**

This Oxford College Magazine was founded and first issued by Sandys Wason of Christchurch, who, with Lord Alfred Douglas, edited same.

Oscar Wilde made three contributions, namely :—

The New Remorse.
The House of Judgment.
The Disciple.

Mason, in his Bibliography, gives facsimiles of the wrappers, etc.

2041 **Waifs and Strays.** A Terminal Magazine of Oxford Poetry. Nos. 1 and 2.

F'cap. 8vo, *in the original parts. Oxford,* 1879. **£1 10s**

No. 1 of this short-lived Magazine contains a Poem by Oscar Wilde, entitled "Easter Day," which is one of his first writings to appear in print.

2042 **Works.**

The Finely Printed Library Edition on Hand-made Paper.

14 vols., 8vo, *original white buckram, uncut, t. e. g.*

London, 1908. **£27 10s**

2043 **Three Autograph Letters Signed, one of which is written to his Publishers Messrs. Mathews & Lane, and the other two are addressed to Mr. Lane himself.**

23 pages, 8vo and narrow oblong 8vo.

Worthing, St. James's Place and Homberg, Circa 1893. **£105**

Three letters of great interest and importance entirely concerning Wilde's literary work.

He refers at length to the forthcoming publication of "The Sphinx," and the periodicals to which a copy was to be sent for review; mentions his "Duchess of Padua" and "Mr. W. H."

Wilde condemns the cover of "Salomé" and suggests a simple vellum wrapper; also mentioning Aubrey Beardsley who drew ten pictures for the English edition of "Salomé."

"Salomé" was published in 1893, but the licenser of plays refused to sanction its performance.

"I have received your letter in which it is stated that Mr. Lane will 'accept all responsibility assumed by the Firm' in the Matter of Mr. W. H. It is always best to write quite plainly in business matters. If this . . . means that Mr. Lane is going to publish the book, well and good. *If it means anything else, pray let me know.*

Wilde (Oscar): **Three A.L.S.**—*continued.*

"The suggestion that the delay in the production of the book is in any way to be attributed to me can hardly be seriously made. Mr. Lane is quite aware that at his urgent solicitation and desire, repeatedly expressed both in London and at Goring, the agreement was, I believe, finally signed and stamped, the manuscript was handed over by me to Mr. Ricketts that he might select the type and form and suitable setting of the book, and convey the MS. to the printers. The MS. had been in Mr. Ricketts' hands for *more than a year*, during which time I have waited very patiently as I did not wish to interfere with the production of 'The Sphinx'—or to cause any trouble. . . . I am pleased to note that in the last letter received by me no absurd statements are made about the members of the Firm not having read the work, and so being relieved from any honourable responsibility to publish it. There is no objection to publishers reading the works they produce before publication, but if they enter into an agreement with an author to publish his work, they, if they desire to be considered an honest and honourable Firm, cannot plead their own carelessness, or lack of intellectual interest, as an excuse for the non-performance of their agreement. The plea, in the present case, seems intentionally insincere: the Firm is under an obligation to me to publish my Five act Tragedy, 'The Duchess of Padua,' the manuscript of which they have never seen, nor expressed any desire to see: nor was the MS. of 'Salomé' submitted to them beforehand: any desire on the part of Mr. Lane to have the MS. of my French play submitted to him for his approval would I fear have excited considerable amusement in myself and in others. . . .

"I am at present in favour of entrusting my plays to Mr. Mathews, whose literary enthusiasm about them has much gratified me, and to leave to Mr. Lane the incomparable privilege of publishing 'The Sphinx,' 'Salomé,' and my beautiful story on Shakespeare's sonnets." Etc.

". . . The selection of reviews to which the book is sent must be a matter of arrangement between you and your partner and me. A book of this kind—very rare and curious, must not be thrown into the gutter of English journalism. No book of mine, for instance, ever goes to the National Observer. I wrote to Henley to tell him so, two years ago. He is too coarse, too offensive, too personal, to be sent any work of mine. I hope that the book will be subscribed for before publication, and that as few as possible will be sent for review. Where in a magazine of art, either French or English, we know that an important appreciation will be written, we can send a copy, but ordinary English newspapers are not merely valueless, but would do harm, just as they are trying in every way to harm 'Salomé,' though they have not read it. . . .

"I wd. not contemplate assigning to you the copyright of so important a poem for so small an honorarium as £10, but will do so, it being clearly understood that no new edition is to be brought out without my sanction: I mean no such thing as a popular or cheap edition is to be brought out: nor are you to be able to assign the right of publishing the poem to any other Firm. You will see that this is quite a reasonable demand on my part.

"I hope the 'Sphinx' will be a gt. success." Etc.

"The cover of Salomé is quite dreadful—don't spoil a lovely book. Have simply a folded vellum wrapper with the design in scarlet—much deeper and much better—the texture of the present cover is coarse and common—it is quite impossible—and spoils the real beauty of the interior. Use up this horrid Irish stuff for stories, etc.—don't inflict it on a work of art, like Salomé.

"It really will do you a great deal of harm—everyone will say that it is coarse and inappropriate. I loathe it. So does Beardsley."

Wilde (Oscar)—*continued.*

2044 **Autograph Letter Signed to Mr. Morgan.**

4 pp., 12mo. *Chelsea*, N.D. **£6 10s**

"I have lent your MS. to a friend whose opinion I was very anxious to have. "I see you have a true literary touch as well as feeling for the best things in Art." Etc.

The letter is a little dust stained.

2045 **Autograph Letter Signed to the same.**

3 pp., 12mo. *Tite Street.* N.D. **£4 4s**

"My poem, the one you mention, belongs to Lawrence Kellie, or rather to Cooks & Son I believe, the publishers. Shd. they consent, your friend, as far as I am concerned, may have my words with pleasure. I am charmed he likes them."

2046 **WILLIAMSON** (Henry). **Tarka the Otter, his Joyful Water-Life and Death in the Country of the Two Rivers.** With an Introduction by the Hon. Sir John Fortescue.

FIRST EDITION. Royal 8vo, *original buckram, t. e. g.*

London and New York, 1927. **£1 5s**

WILLIAM WORDSWORTH.

2047 **A Description of the Scenery of the Lakes in the North of England.**

Third Edition (now first published separately). With additions and illustrative remarks upon the Scenery of the Alps by William Wordsworth. *With folding map.*

12mo, *original wrappers. London*, 1822. **£12 10s**

The First Separate Edition. "Although the title page carries the words Third Edition, this was the first appearance of the work as a separate entity. Wordsworth's description (in an abbreviated form) originally served as an introduction to Wilkinson's Selected Views in Cumberland &c., 1810. It next appeared in the River Duddon in 1820. Then came the present so called Third Edition of 1822, to which a considerable amount of fresh matter was added, notably on page 42, this Sonnet, 'A Weight of Awe Not Easy to be borne.'"—T. J. Wise.

2047a **A Description of the Scenery of the Lakes in the North of England.** With Additions, and illustrative remarks upon the Scenery of the Alps.

Folding map.

(Fourth Edition). 12mo, *limp boards. London*, 1823. **£3 3s**

This Work was first separately published in 1822, but in this edition the text was enlarged and revised, including 27 lines from the then unpublished "Recluse."

Wordsworth (William)—*continued.*

2048 **A Guide through the District of the Lakes in the North of England,** with a Description of the Scenery, &c., for the Use of Tourists and Residents. Fifth Edition, with considerable additions. *Folding map.* 12mo, *original cloth, uncut. Kendal,* 1835. **£4 4s**

This is Wordsworth's "Description of the Scenery of the Lakes" of 1822, expanded and added to, and made virtually a new work. In this edition Wordsworth's text received its final revision.

THE PRIVATELY PRINTED ISSUE.

2049 **Grace Darling.**

4 pp., 12mo, *preserved in a buckram case.* 1843. **£12 12s**

This Privately Printed Edition of Grace Darling ranks amongst the leading Wordsworth rarities. A few copies only were printed.

Mr. Wise, in his Bibliography, states that :—

"It is doubtful whether as many as half a dozen examples could be identified today."

PRESENTATION SET.

2050 **Poetical Works.**

5 vols., 12mo, *fine set bound by Bedford in full green morocco, gold lines on sides, gilt back, uncut, t. e. g.*

London, Longman, 1827. **£125**

Presentation Set, with inscription by Wordsworth on title-page of Vol. I. :—

"To Thos. Carr Esq.,
from the Author,"

and with the fly-leaf containing the following note by Wordsworth :—

"To Thos. Carr Esq.,
An acknowledgment of unremitting, judicious, and kind attention during several tedious illnesses of my children.
Wm. Wordsworth.
Rydal Mount,
May 11th, 1827."

2051 **The Tribute:** A Collection of Miscellaneous Unpublished Poems, by Various Authors. Edited by Lord Northampton.

FIRST EDITION. 8vo, *original cloth, uncut.*

London, John Murray, 1837. **£1 10s**

This contains contributions by William Wordsworth, Alfred Tennyson, Richard Monckton Milnes, Walter Savage Landor, and others.

2052 **The White Doe of Rylstone or the Fate of the Nortons.** A Poem. *Frontispiece.*

FIRST EDITION. 4to, *original boards, uncut. London,* 1815. **£38**

Wordsworth (William)—*continued.*

2053 **The White Doe of Rylstone.**

Another Copy of the FIRST EDITION. Small 4to, *full polished calf gilt, g. e. London,* 1815. **£14 14s**

2054 **Legouis** (Emile). **Wordsworth in a New Light.**

FIRST EDITION. 8vo, *original boards.*

Cambridge, Harvard University Press, 1923. **£5 5s**

Only 100 copies printed.

2055 **Way** (G. L.). **Spencer Farm,** with some account of its Owners.

Plates and many wood engravings.

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